

**DUBLIN
GRAND OPERA
SOCIETY**



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DUBLIN GRAND
OPERA SOCIETY

1944-1947
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DUBLIN GRAND OPERA SOCIETY

As they entered on the fifth year of the society's existence, he hoped it would be the first under peace conditions, when perhaps they might have their own premises, large enough for recitals, training classes, and lectures, and where they might establish their own musical library, build up an orchestra, and complete their plans for presenting grand opera as it should be presented, said Mr. A. E. Timlin, secretary, in his annual report at the annual general meeting of the Dublin Grand Opera Society in Jury's Hotel.

Dr. J. F. Larchet, who was re-elected President, said the society was now in a better financial position by over £1,000 than at the end of last season.

Following were elected:—Chairman, Comdt. W. O'Kelly; vice-chairman, Mr. M. Dinnigan; hon. secretary, Mr. A. E. Timlin; joint hon. treasurers, Messrs. C. E. McConnell and R. J. Carey.

STATE MUSICIANS MAY AID OPERA SOCIETIES

The ban which prevented players from the Army School of Music, the Garda Band, and the Radio Eireann Orchestra from taking part in operatic productions has been lifted.

This was revealed by Dr. J. F. Larchet (who was re-elected President) at the annual meeting of the Dublin Grand Opera Society. Permission had been given this week for Radio Eireann players to perform at the Olympia, and Dr. Larchet said he was sure the Minister would not differentiate between societies.

He referred to the great loss the Dublin Grand Opera Society had sustained in the death of three patrons—Count McCormack, Walter McNally, and Loran Sherlock, and he appealed for support to relieve the Society's financial anxiety.

Mr. A. E. Timlin, hon. secretary, in his report, said that unless active co-operation was given from official sources, the presentation of opera, at least in the first class, was likely to suffer.

The following officers were elected:—Chairman, Comdt. W. O'Kelly; vice-chairman, Mr. M. Dinnigan; hon. secretary, A. E. Timlin; joint hon. treasurers, R. J. Carey and C. E. McConnell. Committee—Messrs. Victor Waddington, G. V. Moore and B. Eivers.

OPERA SOCIETY'S PLANS

"I feel that the Society can carry opera to the place that we wish it to occupy," said Dr. J. F. Larchet, when elected President at the annual general meeting of the Dublin Grand Opera Society in the Royal Irish Academy of Music, Westland Row.

The hon. secretary's report stated that one of their greatest difficulties in producing works of very high standard had been to supply an adequate orchestra and an appeal was made to the Minister for Posts and Telegraphs to review his decision not to allow the instrumentalists of Radio Eireann to accept outside engagements.

GUEST ARTISTS.

Their list of cross-Channel guest artists for the new year included Gwen Catley, Ruth Packer, Leyland White, George Handcock, Walter Midgeley, James Johnston, and Owen Brannigan.

Mr. J. J. O'Connor, solr., referred to the Society's visit to Belfast, and said that a love of music could be developed as a bond of union between North and South. It should not be merely a dream that one day Dublin should have a national opera house.

The following officers were elected:—Chairman, Comdt. W. O'Kelly; Vice-Chairman, Mr. M. Dinnigan; Hon. Secretary, Mr. A. E. Timlin; Hon. Treasurer, Mr. R. J. Carey; Musical Director, Comdt. J. M. Doyle, Mus.D.

DUBLIN GRAND OPERA SOCIETY FOUNDED 1941

1947 COMMITTEE & PRODUCTION STAFF

PRESIDENT: = DR. J. F. LARCHET

CHAIRMAN: = COMDT. W. O'KELLY

SECRETARY: = A. E. TIMLIN

VICE CHAIRMAN: = M. DINNIGAN

JOINT TREASURERS: = A. J. CAREY & VICTOR WADDINGTON

PATRON: = MARGARET BURKE SHERIDAN

MUSICAL DIRECTOR: = COMDT. J. M. DOYLE MUS. B

CHORUS MISTRESS: = JEANNIE REDDIN

PRODUCERS: = SYDNEY RUSSELL & VERA LAURIE

LEADER OF ORCHESTRA: = TERRY O'CONNOR

CHOREOGRAPHY: = ABBEY SCHOOL OF BALLET. [MURIEL CUFFE]

GUEST CONDUCTOR: = ARTHUR HAMMOND



DUBLIN
GRAND
OPERA
SOCIETY

1941

D.G.O.S.

D.G.O.S.

DUBLIN GRAND OPERA SOCIETY

COMMENCING MONDAY MAY 19TH 1941

"LA TRAVIATA" "IL TROVATORE" "LA BOHEME" "FAUST"
VERDI VERDI PUCCINI WITH BALLET
GOUNOD

GUEST MAY HELEN MOIRA PATRICIA
ARTISTES DEVITT PAXTON GRIFFITH BLACK JOHN
JAMES JOHN ROBERT EILY SAM N.J.
JOHNSTON LYNKEY IRWIN MURNAGHAN MOONEY LEWIS

IL TROVATORE

DUBLIN GRAND OPERA COMPANY

The Dublin Grand Opera Company's presentation of "Il Trovatore" at the Gaiety Theatre, Dublin, last night had much to commend it, but the complicated story, especially for those who were hearing the opera for the first time, would have been easier to follow had some of the soloists been clearer in their diction. The chorus, as on the opening night, put plenty of life and colour into their singing, particularly in the camp scene. In the big finale in the cloister, however, principals and chorus were for a few moments very shaky.

John Torney was in the title rôle, and his voice stood up very well to the exacting demands of Verdi's music. He was always pleasant to listen to, and, save for one bad spell, got through his part admirably. John Lynskey was as impressive as ever in the part of the Count di Luna. His acting has just the right touch, and his singing was in good style, even though he, too, had an unexpected lapse from tune in "The Tempest of the Heart" aria. Moira Griffith, in the character of Leonora, departed from convention by making up as a flaxen-haired heroine. She played the part with great animation, and sang pleasantly enough, though, whether from nerves or excess of emotion, she, too, was inclined to get out of tune.

The chief honours of the night went to Patricia Black, whose characterisation of Azucena was a glorious piece of work. She revealed an almost uncanny conception of the part of the vengeful gipsy woman, and her passionate acting added to her singing a rare driving force.

The important minor rôles of Inez and Ferrando were capably sung by Eileen Waldron and Sam Mooney.

Captain J. M. Doyle was the conductor, and he kept the work moving with discerning judgment.

To-night—"La Bohème."

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY
PRESENT:

TO-NIGHT IL TROVATORE

at 7.45:
MOIRA GRIFFITH, JOHN TORNEY,
PATRICIA BLACK, JOHN LYNKEY
Chorus of 70 Voices. Augmented
Orchestra

Conductor: CAPTAIN J. M. DOYLE
TO-MORROW LA BOHEME

at 7.45:
BOOKING DAILY 10 A.M. TO 9 P.M.

GAIETY THEATRE — The Dublin Grand Opera Society chose "La Traviata" for their first presentation and last night's performance was in the nature of a triumph for this the youngest of our musical societies.

Orchestral playing was of quality—pitch and ensemble being accurate; accompaniments were discreet, and the orchestra gave able assistance in building up the climaxes.

The cast of soloists was a strong one. May Devitt carried the role of Violetta. Here was an attempt to fit music and acting into a unified conception of a part.

How far music should be subordinated to dramatic demands is a moot point, and if one did not always agree with Miss Devitt's handling of the problem, yet one was conscious of the service done by her to characterisation of her role.

James Johnston was the Alfred. His general stage technique has improved immensely since his operatic debut some months ago; as usual, he gave us excellent singing free from many abuses to which tenors treat us.

The same may be said of Robert Irwin as the father. The somewhat ascetic quality of his voice gave the part a more sombre aspect than is usual, but the singing was excellent, particularly in matters of rhythm and pitch.

A large chorus singing its part properly is not the least among the important features of this production, which reflects great credit upon the new society, its musical director, the conductor, Capt. J. M. Doyle, and its producer, John Lynskey. Finally, Miss Terry O'Connor was the leader of the excellent orchestra.

P. T.

HARRY SHERIDAN
W. LYNKEY

MUSICAL
DIRECTOR
CAPT. J. M. DOYLE

PRODUCER
JOHN LYNKEY
CHORUSMISTRESS

JULIA GRAY
LEADER OF
ORCHESTRA

TERRY O'CONNOR
CHOREOGRAPHY

SARA PAYNE
WITH THE
FOLLOWING IN

SUPPORTING
ROLES

STEPHEN BLACK
CATHERINE BYRNE
CARMEL MASEY

MARTORIE BARRY
THOMAS F. COCK
EILEEN WALDRON

CHRIS BYRON
BENEDICT
J. SHERIDAN

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY.

TO-NIGHT LA BOHEME.

at 7.45:

MAY DEVITT, EILY MURNAGHAN,
JOHN TORNEY, JOHN LYNSEY,
SAM MOONEY.

Chorus of 70 Voices. Augmented Orchestra.

Musical Director: CAPTAIN J. M. DOYLE.

TO-MORROW FAUST (WITH

at 7.45:

BALLET)



MISS MOIRA

GRIFFITH

MON "LA TRAVIATA"
TUE "IL TROVATORE"
WED "LA BOHEME"
THURS "FAUST"
FRI "LA TRAVIATA"
SAT "LA BOHEME"
SUN "IL TROVATORE"

"LA TRAVIATA"
MAY DEVITT
JAMES JOHNSTON
ROBERT IRWIN

SAM MOONEY STEPHEN BLACK N. J. LEWIS
CARMEL M'ASEY BENENNIS MARJORIE BARRY W. LYNSEY

"IL TROVATORE"
MOIRA JOHN PATRICIA JOHN SAM
GRIFFITH TORNEY BLACK LYNSEY MOONEY
EILEEN WALDRON STEPHEN BLACK CHRIS BYRON

"LA BOHEME"
MAY DEVITT JOHN TORNEY JOHN LYNSEY
EILY MURNAGHAN SAM MOONEY N. J. LEWIS
STEPHEN BLACK HARRY SHERIDAN J. SHERIDAN

"FAUST" WITH BALLET
JAMES JOHN HELEN ROBERT PATRICIA
JOHNSTON LYNSEY PAXTON IRWIN BLACK
CATHLEEN THOMAS
O'BYRNE PECOCK

"CARMEN" "LA TRAVIATA" "LA TOSCA"
BIZET VERDI PUCCINI
 "CAVALLERIA" "I PAGLIACCI" "RIGOLETTO"
RUSTICANA LEONCAVALLO VERDI
MASCAGNI
 "FAUST" [WITH BALLET]
GOUNOD

GUEST ARTISTES

MAY DEVITT RENEE FLYNN MOIRA GRIFFITH
 PATRICIA BLACK KAY LYNCH CATHLEEN O'BYRNE
 JOSEPHINE O'HAGAN JOHN TORNEY JAMES JOHNSTON
 JOHN LYNKEY NICHOLAS LEWIS T.E. ATTWOOLL
 J.C. BROWNER SAM MOONEY F CLARKE
 STEPHEN BLACK

CONDUCTORS: = CAPT. DOYLE CHARLES LYNCH
 PRODUCERS: = EILY MURNAGHAN HERBERT BAILEY
 CHORUSMISTRESS: = JULIA GRAY
 LEADER OF ORCHESTRA: = JACK CHEATLE



Renee Flynn

APPEARING AS
VIOLETTA IN "LA TRAVIATA"
& NEDDA IN "IPAGLIACCI"

1ST WEEK

MON "CARMEN"
TUE "LA TRAVIATA"
WED "LA TOSCA"
THURS "CAV" & "PAG"
FRI "RIGOLETTO"
SAT MAT "CARMEN"
SAT EVEN "FAUST"

2ND WEEK

MON "CAV" & "PAG"
TUE "RIGOLETTO" ^{JAMES JOHNSTON}
WED "LA TOSCA"
THURS "CAV" AND "PAG"
FRI "FAUST"
SAT MAT "LA TRAVIATA"
SAT EVEN "CARMEN"

TWO WEEKS NOVEMBER 3RD 1941

"LA TOSCA" "IL TROVATORE" "SAMSON AND
PUCCINI VERDI DE LILAH"
SAINT-SPENS

"THE MARRIAGE OF FIGARO" "CAVALLERIA
MOZART RUSTIANA"
MASCAGNI

"I PAGLIACCI" "MADAME BUTTERFLY"
LEONCAVALLO

GUEST ARTISTES

MAYDEVITT RENEE FLYNN

MOIRA GRIFFITH RITA LYNCH

PATRICIA BLACK JOSEPHINE O'HAGAN

CYNTHIA FLYNN JOHN TORNEY

JAMES JOHNSTON JOHN LYNSEY

MICHAEL O'HIGGINS J.C. BROWNER

NICHOLAS LEWIS SAM MOONEY

JOSEPH FLOOD

CONDUCTORS: = CAPT. J. DOYLE CHARLES LYNCH

PRODUCER: = SYDNEY RUSSELL

CHORUSMISTRESS: = JULIA GRAY

LEADER OF ORCHESTRA: = TERRY O'CONNOR

MON APRIL 13TH = SUN APRIL 19TH

BI-CENTENARY PERFORMANCES

"THE MESSIAH" HANDEL

RITA LYNCH PATRICIA BLACK

JAMES JOHNSTON HOOTON MITCHELL

SUN APRIL 19 CONDUCTORS

MON APRIL 13

TURNER
HUGGARD

CAPT. J. DOYLE

CULWICK CHORAL SOCIETY

DUBLIN ORATORIO SOCIETY

UNIVERSITY OF DUBLIN CHORAL SOCIETY

THE UNIVERSITY COLLEGE, DUBLIN, MUSICAL SOCIETY

CHORUS OF DUBLIN GRAND OPERA SOCIETY



Moira Griffith

APPEARING AS
LEONORA
IN "IL TROVATORE"
MARCELLINA
IN
"THE MARRIAGE
OF FIGARO"
SANTUZZA IN
"CAVALLERIA RUSTICANA"



Julia Gray

CHORUSMISTRESS
OF
THE SOCIETY

1ST WEEK

MON! = "MESSIAH"
TUE! = "TOSCA"
WED! = "IL TROVATORE"
THURS! = "SAMSON & DELILAH"
FRI! = "MARRIAGE OF FIGARO"
SAT MAT! = "TOSCA"
SAT EVEN! = "CAY" & "PAG"
SUN! = "MESSIAH"

2ND WEEK

MON! = "MADAME BUTTERFLY"
TUE! = "IL TROVATORE"
WED! = "SAMSON & DELILAH"
THURS! = "CAY" & "PAG"
FRI! = "MADAME BUTTERFLY"
SAT MAT! = "MARRIAGE OF FIGARO"
SAT EVEN! = "SAMSON & DELILAH"

= TWO WEEKS
APRIL 13TH 1942

"THE BARBER OF SEVILLE" ROSSINI

"THE MARRIAGE OF FIGARO" MOZART

"LA TRAVIATA" VERDI

"LA BOHEME" PUCCINI

"AIDA" VERDI

"LA FAVORITA" DONIZETTI

GUEST ARTISTES

MAY DEVITT

RENEE FLYNN

MOIRA GRIFFITH

PATRICIA BLACK

RITA LYNCH

JOSEPHINE O'HAGAN

JOHN TORNEY

JAMES JOHNSTON

HERMAN SIMBERG

JOHN LYNDSKEY

MICHAEL O'HIGGINS

NICHOLAS LEWIS

SAM MOONEY

MARIE SLOWEY

JOHN NOLAN

RICHARD MASON

JOSEPH FLOOD

CONDUCTORS: CAPT. DOYLE - CHARLES LYNCH

PRODUCER: SYDNEY RUSSELL

CHORUSMISTRESS: JULIA GRAY

LEADER OF ORCHESTRA: TERRY O'CONNOR



John Torney

APPEARING AS
COUNT ALMAVIVA
IN
"THE BARBER
OF SEVILLE"

RUDOLPH IN
"LA BOHEME"

RADAMES IN "AIDA"

1ST WEEK

MON: = "BARBER OF SEVILLE"

TUE: = "MARRIAGE OF FIGARO"

WED: = "LA TRAVIATA"

THU: = "LA BOHEME"

FRI: = "AIDA"

SAT MAT: = "MARRIAGE OF FIGARO"

SAT EVEN: = "LA FAVORITA"

2ND WEEK

MON: = "LA BOHEME"

TUE: = "AIDA"

WED: = "LA FAVORITA"

THURS: = "MARRIAGE OF FIGARO"

FRI: = "AIDA"

SAT MAT: = "BARBER OF SEVILLE"

SAT EVEN: = "LA TRAVIATA"

= TWO WEEKS =

NOVEMBER 30TH 1942

"LA BOHEME" PUCCINI
"CARMEN" BIZET
"FAUST" (^{WITH}_{BALLET}) GOUNOD
"TANNHAUSER" WAGNER
"MADAME BUTTERFLY" PUCCINI
"DON GIOVANNI" MOZART

GUEST ARTISTES

JOAN HAMMOND
MAX DEVITT
RENEE FLYNN
PATRICIA BLACK
RITA LYNCH
JOSEPHINE O'HAGAN
MARIE SLOWEY
JOHN TORNEY
JAMES JOHNSTON
JOHN LYNSKEY
MICHAEL O'HIGGINS
JOHN NOLAN
SEAN MOONEY
J.C. BROWNER
SAM MOONEY
RICHARD MASON
JOSEPH FLOOD

CONDUCTORS: = COMDT. DOYLE - CHARLES LYNCH

PRODUCER: = SYDNEY RUSSELL

CHORUSMISTRESS: = JULIA GRAY

LEADER OF ORCHESTRA: = TERRY O'CONNOR

CHOREOGRAPHER: = MARY POSWOLSKY



Joan Hammond

APPEARING AS
MIMI IN "LA BOHEME"
ELIZABETH IN
"TANNHAUSER"

1ST WEEK

MON: = "LA BOHEME"
TUE: = "CARMEN"
WED: = "FAUST"
THU: = "TANNHAUSER"
FRI: = "MADAME BUTTERFLY"
SAT MAT: = "LA BOHEME"
SAT EVEN: = "DON GIOVANNI"

2ND WEEK

MON: = "FAUST"
TUE: = "TANNHAUSER"
WED: = "DON GIOVANNI"
THURS: = "MADAME BUTTERFLY"
FRI: = "TANNHAUSER"
SAT MAT: = "DON GIOVANNI"
SAT EVEN: = "CARMEN"

TWO WEEKS MAY 3RD 1943

"MADAME BUTTERFLY" "IL TROVATORE" "HANSEL AND GRETEL"
PUCCINI VERDI HUMPHREDICK

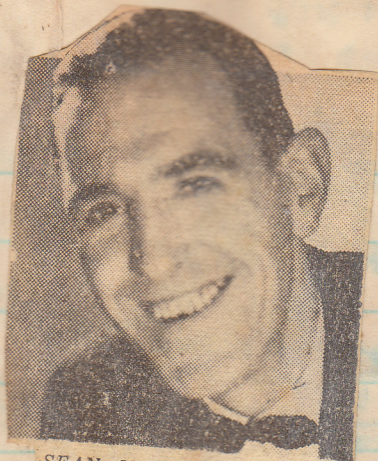
"AIDA" "THE MARRIAGE OF FIGARO" "LA TOSCA"
VERDI MOZART PUCCINI

GALA CENTENARY PERFORMANCES
OF

"THE BOHEMIAN GIRL"
BALFE

JOAN HAMMOND MAY DEVITT
RENEE FLYNN PATRICIA BLACK
MOIRA GRIFFITH RITA LYNCH
JOSEPHINE O'HAGAN MARIE SLOWLEY
WALTER WIDDOP JAMES JOHNSTON
FRANK WALSH J.C. BROWNER
SAM MOONEY SEAN MOONEY
MICHAEL O'HIGGINS RICHARD MAGON
JOSEPH FLOOD

CONDUCTORS: = COMDT. DOYLE & CHARLES LYNE
PRODUCER: = SYDNEY RUSSELL
CHORUS MISTRESS: = JULIA GRAY
LEADER OF ORCHESTRA: = TERRY O'CONNOR
CHOREOGRAPHER: = MARY POSWISKY



SEAN MOONEY (baritone).

AS

"HANSEL & GRETEL"
AND
COUN TARNHEIM
IN
"THE BOHEMIAN
GIRL"



WALTER
WIDDOP

1ST WEEK

MON.: "MADAME BUTTERFLY"
TUE.: "MADAME BUTTERFLY"
WED.: "IL TROVATORE" ^{MOIRA GRIFFITH}
THURS.: "HANSEL & GRETEL"
FRI.: "AIDA"
SATMAT.: "MARRIAGE OF FIGARO"
SAT EVEN.: "TOSCA"

2ND WEEK

MON.: "AIDA"
TUE.: "BOHEMIAN GIRL"
WED.: "TOSCA"
THURS.: "IL TROVATORE"
WITH JOAN HAMMOND
FRI.: "MARRIAGE OF FIGARO"
SATMAT.: "HANSEL & GRETEL"
SAT EVEN.: "BOHEMIAN GIRL"

TWO WEEKS NOVEMBER 15TH 1943

"LA TRAVIATA" "IL TROVATORE" "MADAME BUTTERFLY"
VERDI VERDI PUCCINI

"FAUST" "SAMSON AND DELILAH" "HANSEL AND GRETEL"
GOUNOD SAINT-SAENS HUMPHERDICK

MUSICAL DIRECTOR: = COMDT. J.M. DOYLE
GUEST CONDUCTOR: = CHARLES LYNCH
PRODUCER: = SYDNEY RUSSELL
CHORUSMISTRESS: = JULIA GRAY
CHOREOGRAPHER: = EVELYN BURCHILL

TWO WEEKS
APRIL 21ST 1944

GAIETY THEATRE
DUBLIN GRAND OPERA SOCIETY.

To-night at 7.30:

"FAUST."

Renee Flynn, Moira Griffith, Patricia Black, James Johnston, J. C. Browner, Richard Mason.

Conductor: CHARLES LYNCH.

Friday—Samson and Delilah.
Saturday Matinee—Hansel and Gretel.
Saturday—La Traviata

NEXT WEEK

Monday and Saturday—Faust. Tuesday
—Madame Butterfly. Wednesday—La
Traviata. Thursday—Samson and Delilah.
Friday—Il Trovatore. Saturday Mat.—
Hansel and Gretel.

Booking Open Daily, 10 a.m. to 9 p.m.

GAIETY

DUBLIN GRAND OPERA
SOCIETY

TO-NIGHT AT 7.30

FAUST

Renee FLYNN, James JOHNSTON
Patricia BLACK, J. C. BROWNER

TUESDAY

Madame Butterfly

WEDNES.

LA TRAVIATA

THURSDAY

Samson and Delilah

FRIDAY

IL TROVATORE

SAT.
MATINEE

HANSEL & GRETEL

SATURDAY

FAUST

BOOKING OPEN 10 a.m. to 9 p.m.



MR. FRANK WALSH

GAIETY
THEATRE

DUBLIN

SPRING

SEASON

BY

DUBLIN

GRAND

OPERA

SOCIETY

2 WEEKS

APRIL 17TH

— APRIL 29TH

1944

AS SAMSON
IN "SAMSON AND
DELILAH"

GUEST ARTISTES

MAY DEVITT RENEE FLYNN

MOIRA GRIFFITH RITA LYNCH

PATRICK BLACK MARIE SLOWEY

JAMES JOHNSTON JOSEPH McLAUGHAN

JOHN LYNCH KEY

MICHAEL O'HIGGINS

J.C. BROWNER

SAM MOONEY

THURSDAY HIGGIN

BATEVEN

CTOR:

CHARLES LYNCH

"LA TRAVIATA"

RENEE JAMES JOHN SAM
FLYNN JOHNSTON LYNSEY MOONEY

RUBY HUNT

CON: = CHARLES LYNCH

"IL TROVATORE"

MOIRA JAMES PATRICIA JOHN
GRIFFITH JOHNSTON BLACK LYNSEY
RICHARD
MASON

CON: = COMDT. DOYLE

"MADAME BUTTERFLY"

MAY JOSEPH PATRICIA MICHAEL
DEVITT McLAUGHLIN BLACK O'HIGGINS
JOSEPH RICHARD BEN ANNE LUKE
FLOOD MASON ENNIS FRAYNE KENNEDY

CON: = COMDT. DOYLE

"FAUST"

JAMES RENEE J.C. PATRICIA
JOHNSTON FLYNN BROWNER BLACK
RICHARD
MASON

CON: = CHARLES LYNCH

"SAMSON AND DELILAH"

FRANK PATRICIA MICHAEL J.C. SAM
WALSHE BLACK O'HIGGINS BROWNER MOONEY

CON: COMDT. DOYLE

"HANSEL AND GRETEL"

MAY RITA MARIE MICHAEL
DEVITT LYNCH SLOWEY O'HIGGINS

CON: = COM. DOYLE

1ST WEEK

MON & SAT "LA TRAVIATA"
T "IL TROVATORE"
W "MADAME BUTTERFLY"
T "FAUST" F. "SAMSON & DELILAH"
S. & SAT "HANSEL & GRETEL"

2ND WEEK

M & S "FAUST"
Y. "MADAME BUTTERFLY"
W. "LA TRAVIATA"
T. "SAMSON & DELILAH"
F. "IL TROVATORE" S. M. "HANSEL & GRETEL"

"RIGOLETTO" "LA GIOCONDA" "CARMEN"
 VERDI PONCHIELLI BIZET
 "DON GIOVANNI" "LA BOHEME"
 MOZART PUCCINI

GUEST ARTISTES

MAY DEVITT MARION DAVIES PATRICIA BLACK
 RITA LYNCH JOSEPHINE O'HAGAN MARIE SLOWEY
 NORA FINN JAMES JOHNSTON JOSEPH McLAUGHLIN
 JOHN LYNSEY MICHAEL O'HIGGINS SAM MOONEY
 RICHARD MASON JOSEPH FLOOD DERMOT BROWNER
 CATHLEEN O'BYRNE HUBERT O'CONNOR

MUSICAL DIRECTOR & CONDUCTOR! = COMDT. J.M. DOYLE
 PRODUCER! = SYDNEY RUSSELL

CHORUSMISTRESS! = JUDIA GRAY

LEADER OF ORCHESTRA! = ISIDORE SCHLAEN
 CHOREOGRAPHER! = EVELYN BURCHILL



May Devitt

AS GIOCONDA IN
 "LA GIOCONDA"
 AND
 MIMI IN
 "LA BOHEME"



Joseph McLaughlin

AS ENZO IN
 "LA GIOCONDA"
 AND
 RUDOLPH IN
 "LA BOHEME"

GAIETY
THEATRE
DUBLIN

COMMENCING MONDAY NOVEMBER 20TH 1944
AUTUMN SEASON
DUBLIN GRAND OPERA SOCIETY
PRESENT

"RIGOLETTO" "LA GIOCONDA" "CARMEN"
VERDI PONCHIELLI BIZET

"DON GIOVANNI" "LA BOHEME"
MOZART PUCCINI

WITH MAY DEVITT MARION DAVIES PATRICIA BLACK
RITA LYNCH JOSEPHINE O'HAGAN MARIE SLOWE
NORA FINN CATHLEEN O'BYRNE JAMES JOHNSTON
JOSEPH McLAUGHLIN JOHN LYNKEY MICHAEL O'HIGGIN
SAM MOONEY RICHARD MASON JOSEPH FLOOD
DERMOT J BROWNER HUBERT O'CONNOR

MUSICAL DIRECTOR AND CONDUCTOR: = COMDT. J. M. DOYLE M.V.

PRODUCER: = SYDNEY RUSSELL

CHORUSMISTRESS: = JULIA GRAY

LEADER OF ORCHESTRA: = ISIDORE SCHLAEN

CHOREOGRAPHY: = EVELYN BURCHILL

"Rigoletto"

"Rigoletto" was given a satisfactory performance at the Gaiety last evening by the Dublin Grand Opera Society. There were, it is true, some blemishes at the beginning due to first-night strain, but they were long forgotten by the time the last act was reached. This act was indeed finely sung.

The three principals were already familiar with their roles, especially so John Lynskey, whose Rigoletto, as was noted on previous occasions, has many sterling qualities, though the singer is more successful as the distraught father than as the light-hearted jester. Last evening Lynskey gave the role "all he had got," as the saying is. Marlon Davies' Gilda has improved immeasurably since we last saw it a few seasons ago. Her voice has gained in depth and warmth. It was a pity that a trace of nerves should rob the final note of its full strength. A little more dash and what a fine all-round performance it would be!

Cathleen O'Byrne was the fourth successful member of the quartette; her enunciation was commendable. D. J. Browner made an excellent study of Sparafucile. The orchestra, with Isidore Shlaen as leader, was heard to good effect. The conductor was Comdt. J. M. Doyle, who kept the drama going at a fine pace.

GAITY

NIGHTLY SAT., MAT.
7.30 2.30

DUBLIN GRAND OPERA SOCIETY
TO-NIGHT AND SATURDAY MAT.

RIGOLETTO

MARION DAVIES, JAMES JOHNSTON
JOHN LYNKEY, SAM MOONEY
RICHARD MASON, D. J. BROWNER
Leader of Orchestra ... Isidore Shlaen
Conductor Comdt. J. M. Doyle
Producer Sydney Russell
Tues. and Sat.—LA GIOCONDA
Wed.—CARMEN. Thurs.—DON
GIOVANNI. Fri.—LA BOHEME.

DUBLIN GRAND OPERA SOCIETY

WILL PRESENT

"CARMEN," "RIGOLETTO," "LA BOHEME," "DON GIOVANNI" and "LA GIOCONDA" (including "Dance of Hours" Ballet)

GUEST ARTISTES:—

May Devitt, Patricia Black, Marlon Davies, Nora Finn, Rita Lynch, Josephine O'Hagan, Marie Slowey, and James Johnston, John Lynskey, Joseph McLaughlin, Michael O'Higgins, Sam Mooney, Richard Mason, Joseph Flood, Dermot J. Browner.

AT THE GAITY

COMMENCING 20th NOVEMBER
BOOKING OPENS AT GAITY, WED.,
8th NOVEMBER.

SUCCESS OF "LA GIOCONDA"

With the sole exception of the ballet music—the "Dance of the Hours"—Amilcare Ponchielli's opera, "La Gioconda," is virtually unknown in this country. The last production here cannot be traced.

Last evening's presentation of the opera at the Gaiety had, therefore, something of the atmosphere of an actual first night. After seeing "Gioconda," the puzzle is: Why has it been left on the shelf so long? It contains much music that deserves the adjective magnificent—the entire second act in particular glows with melody, though the last act runs it close. The opera is admittedly difficult to stage, and the music cues for the singers are not easy, but these objections can be overcome. Perhaps

the involved plot has had something to do with its neglect.

The production by the Dublin Grand Opera Society was a considerable success, splendidly sung and staged.

May Devitt's Gioconda was a warm, Italianate performance, and the many dramatic passages and arias were finely sung. Patricia Black's Laura was also a splendid portrait, historically and vocally; the duet between Gioconda and Laura in the second act will long be remembered. Joseph McLaughlin cut a good figure as Enzo, the nobleman disguised as a sailor. His acting has much improved, but his vocal delivery, though strong, was not last evening as clear as it might be. Michael O'Higgins, Richard Mason and Nora Finn played the other chief roles with distinction.

The large chorus were heard to powerful effect—one of their best efforts. The conductor was Comdt. J. M. Doyle, and the production was by Sydney Russell.

GAITY

NIGHTLY SAT., MAT.
7.30 2.30

DUBLIN GRAND OPERA SOCIETY

LA GIOCONDA

(Patrons' Night)

May DEVITT, Joseph McLAUGHLIN,
Patricia BLACK, Michael O'HIGGINS,
Nora FINN, Richard MASON.
Conductor Comdt. J. M. Doyle
Producer Sydney Russell
Saturday Matinee, La Boheme.
Saturday Night, Carmen.

GAITY

TWO WEEKS Commencing
MONDAY, 20th NOVEMBER
Dublin Grand Opera Society
present their Autumn Season

RIGOLETTO
CARMEN
LA BOHEME
DON GIOVANNI
LA GIOCONDA

PRINCIPALS include:—

May DEVITT	Maria SLOWEY
Marlon DAVIES	James JOHNSTON
Patricia BLACK	Joseph McLAUGHLIN
Rita LYNCH	John LYNKEY
Nora FINN	Michael O'HIGGINS

JOSEPHINE O'HAGAN AS
FRASQUITA IN "CARMEN"
AND MUSETTA IN "LA BOHEME"

Behind the Scenes

In the wings at the Gaiety during the current season of opera stands a slim, patient figure, vocal score in hand, intently following every action on the stage.

The figure is Julia Gray, who is an authority on opera in its many facets.

A great deal of the success of the Dublin Grand Opera Society's productions can be traced to her tireless endeavours as chorus mistress.

Not only does she teach the large chorus and the small-part players but she also coaches the stars. For instance, she has coached May Devitt in a number of her operas, including "La Gioconda."

No Conductor!

Julia's interest in opera began some years ago when, with the late J. C. Browner, she presented Dun Laoghaire amateurs in three operas in one week at the Old Pavilion.

Next she went to Bray, where no less than five operas were produced in a week—without a conductor.

Later came "Maritana" at Dalkey, for which production Julia trained John Lynskey in his first operatic role.

Ballet then claimed her attention, and she became attached to the Abbey School, at that period under the direction of the now-famous Ninette de Valois.

RITA LYNCH
AS
ZERUWA
IN "DON GIOVANNI"
AND MICHAELA IN "CARMEN"

"CARMEN"

The role of Carmen is a difficult one to portray. What shall the gipsy be? The libretto suggests a common, even vulgar, person; the music indicates that Carmen possesses the natural grace of her ancestry. The job of the actress is to reconcile both projections. Patricia Black's Carmen at the Gaiety last evening hit a happier mean than on previous occasions, when the gipsy was too ladylike. The fiery strain was expressed in the second act, and contrasted with the bravery, dignity even, with which Carmen met her death.

"Carmen" is not one of the Dublin Grand Opera Society's best efforts. The Mediterranean brilliance of the work has consistently escaped the Society's endeavours. In "Carmen" atmosphere is almost everything, and it cannot be said that last evening's rather humdrum presentation went very far along the road to Seville. The setting in Act II. was certainly not very Spanish.

James Johnston, as Don Jose, sang conscientiously; John Lynskey was Escamilla, and Rita Lynch Micaela. Josephine O'Hagan, who came on from the Queen's show, was a most successful Frasquita. The chorus work in the mountain scene was impressive. The orchestra was not quite so satisfactory as on the two previous evenings. Perhaps it was a reaction after the labours of "Gioconda."

"DON GIOVANNI"

The Mozart comic opera, "Don Giovanni," was given a good-humoured performance at the Gaiety last evening, the buffoonery being kept within limits.

Michael O'Higgins, as the all-too-wicked Don, was in forthright voice. One singles out his rendering of the serenade as being particularly pleasing; the playing of the harp accompaniment added to the general satisfaction. In his acting Mr. O'Higgins emphasises the Don's aristocracy at the expense of his nimbleness.

Leporello, the Don's servant, is Sam Mooney's star part, a sportive piece of acting and lively singing. James Johnston, as Don Ottavio, sang the two famous (and difficult) tenor arias with a skill and polish that aroused considerable enthusiasm. Indeed, his singing was sheer joy. Richard Mason played two parts to good effect.

Of the ladies, Rita Lynch was much at home in the role of Zerlina. Marion Davies was a suitably tragic Donna Anna and Marie Slowey a persistent Donna Elvira.

While the solos were well sung some of the concerted numbers seemed to need that intensive rehearsal which Mozart demands for full expression of his genius.

"LA BOHEME"

"La Boheme" was presented at the Gaiety last evening, with May Devitt as Mimi and Joseph McLaughlin as Rudolph.

It has been said before, but it can be said again, that Miss Devitt is at her finest in Puccini operas, in which polished acting is needed no less than polished singing. Her Mimi last night was a first-rate characterisation.

With more experience McLaughlin should make an excellent Rudolph. He had moments of insecurity in the first act, when the vocal line was blurred. As the work progressed, however, he opened up his voice to much better effect.

Seldom are all the subsidiary roles so well played as they were last night. John Lynskey was positively brilliant as Marcel, and in close support were Sam Mooney (Schaunard) and Richard Mason (Colline).

Josephine O'Hagan was a striking Musetta. Joseph Flood, as Alcindora, and Hubert O'Connor also progressed. The chorus and orchestra came bravely but hardly unscathed through the tricky second act. The conductor was Lieut. J. M. Doyle, who kept the work going at a brisk pace.

GAIETY

NIGHTLY SAT. MAT.
7.30 2.30

DUBLIN GRAND OPERA SOCIETY TO-NIGHT AND SATURDAY CARMEN

PATRICIA BLACK, JAMES JOHNSTON,
RITA LYNCH, JOHN LYNSEY,
MARIE SLOWEY, Josephine O'HAGAN,
SAM MOONEY, RICHARD MASON

Orchestra Leader ... Isidore Schlaen
Conductor Cndt. J. M. Doyle
Producer Sydney Russell

Tues. and Sat. Mat., LA BOHEME;
Wed., DON GIOVANNI; Thurs.,
RIGOLETTO; Fri., LA GIOCONDA.

Booking Open 10.0 a.m. to 9.0 p.m.

GAIETY

NIGHTLY SAT. MAT.
7.30 2.30

DUBLIN GRAND OPERA SOCIETY DON GIOVANNI

Marion DAVIES, James JOHNSTON,
Rita LYNCH, Michael O'HIGGINS,
Marie SLOWEY, Sam MOONEY,
Richard MASON

Orchestra Leader ... Isidore Schlaen
Conductor Comdt. J. M. Doyle
Producer Sydney Russell

Thurs., Rigoletto; Fri., La. Gioconda;
Sat. Mat., La Boheme; Sat. Night,
Carmen.

MICHAEL O'HIGGINS
AS BARNABA IN "LA GIOCONDA"
AND AS "DON GIOVANNI"

GAIETY

NIGHTLY SAT. MAT.
7.30 2.30

DUBLIN GRAND OPERA SOCIETY TO-NIGHT AND SATURDAY MATINEE

LA BOHEME

MAY DEVITT, JOSEPH McLAUGHLIN,
JOSEPHINE O'HAGAN, JOHN LYNSEY,
SAM MOONEY, RICHARD MASON.

Conductor COMDT. J. M. DOYLE
Producer SYDNEY RUSSELL

Wed., DON GIOVANNI; Thurs.,
RIGOLETTO; Fri., LA GIOCONDA;
Sat., CARMEN.

MAY DEVITT AS

MIMI IN "LA BOHEME"

AND GIOCONDA IN "LA GIOCONDA"

MARION DAVIES

AS GILDA

IN "RIGOLETTO"

AND DONNA ANNA

IN "DON GIOVANNI"

PATRICIA BLACK

AS LAURA IN "LA GIOCONDA"

AND AS "CARMEN"

WEEK OF NOV 20TH

MON: = RIGOLETTO

TUE: = LA GIOCONDA

WED: = CARMEN

THURS: = DON GIOVANNI

FRI: = LA BOHEME

SAT MAY: = RIGOLETTO

SAT EVEN: = LA GIOCONDA

WEEK OF NOV 27TH

MON: = CARMEN

TUE: = LA BOHEME

WED: = DON GIOVANNI

THURS: = RIGOLETTO

FRI: = LA GIOCONDA

SAT MAY: = LA BOHEME

SAT EVEN: = CARMEN

Guest Artists

MAY DEVITT

MARION DAVIES

PATRICIA BLACK

JAMES JOHNSTON

JOSEPH McLAUGHLIN

JOHN LYNKEY

MICHAEL O'HIGGINS

JOSEPHINE O'HAGAN

MARIE SLOWEY

SAM MOONEY

NORA FINN

RICHARD MASON

JOSEPH FLOOD

DERMOT J. BROWNER

HUBERT O'CONNOR

RIYA LYNCH

CATHLEEN O'BYRNE

JAMES JOHNSTON AS
THE DUKE IN "RIGOLETTO"
DON JOSE IN "CARMEN"
DON OCTAVIO IN "DON GIOVANNI"

JOSEPH McLAUGHLIN AS
EUGENIO IN "LA GIOCONDA"
RUDOLPH IN "LA BOHEME"

JOHN LYNKEY AS "RIGOLETTO"

MARCEL IN "LA BOHEME"
ESCAMILLA IN "CARMEN"

TWO WEEKS
NOVEMBER 20TH 1944



Miss Josephine O'Hagan, the
Dublin soprano, AS

FRASQUITA IN "CARMEN"
AND MUSETTA IN "LA BOHEME"



John Lynskey
BARITONE AS

THE JESTER IN "RIGOLETTO"
ESCAMILLO IN "CARMEN"
MARCEL IN "LA BOHEME"



Rita Lynch

AS
MICHELA IN "CARMEN"
ZERLINA IN "DONGIOVANNI"



Michael O'Higgins

AS
BARNABA IN "LA GIOCONDA"
THEODOR IN "DONGIOVANNI"

DUBLIN GRAND OPERA SOCIETY

SPRING 1945 COMMENCING MON. MAY 7th

"AIDA" "LA GIOCONDA" "TALES OF HOFFMAN" "MADAME BUTTERFLY"
[VERDI] [PONCHELLI] [OFFENBACH] [PUCCINI]

"ROMEO AND JULIET"
[GOUNOD]

GUEST

ARTISTES EVA PARRY PATRICIA MAY MAUREEN MAUREEN
TURNER JONES BLACK DEVITT HAROLD KEANE

JOSEPHINE MOLLY JOSEPH LESLIE JOHN JOSEPH RICHARD
O'HAGAN MURPHY McLAUGHLIN JONES LYNKEY FLOOD MASON

DERMOT CATHLEEN O'BYRNE

BROWNER CONDUCTORS: COMT. DOYLE ARNOLD PERRY - EDGAR BOUCHER

PRODUCER: SYDNEY RUSSELL; LEADER: KEE M
McENDOO

Gaiety Theatre

DUBLIN GRAND OPERA SOCIETY

SPRING SEASON - TWO WEEKS
COMMENCING 7th MAY

(Fourteen Performances)

"Romeo and Juliet" (Gounod)

"Aida" (Verdi)

"Madame Butterfly" (Puccini)

"Tales of Hoffman" (Offenbach)

"La Gioconda" (Ponchielli)

BOOKING OPENS MONDAY NEXT.
SOLD APRIL 11 30 10 10

Musical Director - Comdt. J. M. Doyle,
Mus.B.

Guest Conductors - Arnold Perry and E.
W. Boucher

Operas produced by Sydney Russell
Choreography - Muriel Cuffe (Abbey School
of Ballet)

Leader of Orchestra - Keem McEndoo
Chorus Mistress - Julia Grey

OPERA SEASON

Dublin Grand Opera Society open a fortnight's season at the Gaiety this week, commencing to-morrow night with "Romeo and Juliet," "Aida" will be presented on Tuesday and Thursday, "Madame Butterfly" on Wednesday and Saturday, "La Gioconda" on Friday, and "Tales of Hoffman" on Saturday afternoon.

The big attraction of the season will be the appearance of Eva Turner, the celebrated soprano, in the name part of "Aida." Parry Jones, the Welsh tenor, will sing in "Aida" and "Tales of Hoffman." Other guest artists include: May Devitt, Patricia Black, Josephine O'Hagan, Leslie Jones, Joseph McLoughlin, John Lynskey, Dermot Browner, Richard Mason and Joseph Flood. Sydney Russell is producer, and choreography is in the hands of Muriel Kelly, Principal of the Abbey School of Ballet. The conductors will be Comdt. J. M. Doyle, the Society's Musical Director, Arnold Perry and E. W. Boucher, Dublin Oratorio Society.

"Romeo and Juliet"

"Romeo and Juliet" is a comedy opera, laden with pretty tunes. Almost universally neglected outside France, it was revived a few seasons ago by the Dublin Operatic Society, and last evening at the Gaiety it was added to the repertoire of the Dublin Grand Opera Society. Though Gounod's librettists hugged Shakespeare's text closely, it cannot be said that the composer caught the fire and passion of the verse. Gounod as compared with Shakespeare is as a candle to a conflagration.

Though there was a good deal of pleasing individual singing last evening the performance - whether because of the impact on the mind of events in the larger world outside the scenic Verona or because of under-rehearsal - seemed lacking in buoyancy, and was, in fact, rather lame at times. Gounod's "pale image" of Shakespeare became ever paler still.

May Devitt gave a bright, attractive performance as Juliet, and was in fine voice. Joseph McLoughlin has much improved in quality since last he sang in opera, but the role of Romeo needs a more intense, warmer interpretation than he was prepared to give it last evening. Josephine O'Hagan was a confident Stephano, and Cathleen O'Byrne a genial nurse. Leslie Jones, as Mercutio, sounded hard and rather unyielding; his acting was good. Richard Mason, Dermot Browner and Joseph Flood filled other roles capably. The chorus sang well.

The orchestra touched some awkward moments, but under Comdt. J. M. Doyle came through successfully. The producer was Sydney Russell, presumably by the Gate's Shakespearean productions, were commendable, although, personally, one would have liked the use of a little more colour.

To-night - "Aida."

CHORUS MISTRESS - JULIA GRAY

OPERA SEASON OPENS AT GAITY

The Dublin Grand Opera Society's season at the Gaiety Theatre, Dublin, began last night with Gounod's "Romeo and Juliet." This is a light, romantic work, which, partly because of the familiarity of the story, and partly because of the lack of the usual plot complications, seems to be somewhat more convincing than the average opera. May Devitt and Joseph McLoughlin in the title rôles were convincing; their singing in the garden scene of the second act and the vault scene of the last act were among the best things they have done. There was some slight unevenness in the brass and wood-wind sections of the orchestra - always the weak point of Irish orchestras - but the general standard of playing was high, and chorus work was good. Robert Heade's settings were unusual and effective; lighting and production were sound, although a little more imagination might have been used in the grouping of the crowd scenes, and the "ballet" added little, if anything, to the general effect.

Leslie Jones made a hearty, if somewhat noisy, Mercutio; Joseph Flood was excellent as Tybalt; Richard Mason made a sympathetic Friar Lawrence and Josephine O'Hagan scored a success in the minor part of Romeo's page. Commandant J. M. Doyle was the conductor and Sydney Russell the producer.

GAIETY

NIGHTLY 7.30. SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT

GOUNOD'S

ROMEO AND JULIET

MAY DEVITT, JOSEPH McLAUGHLIN,
LESLIE JONES

Conductor: CMDT. J. M. DOYLE

TUES. AND THURS.

EVA
TURNER

The Celebrated
Dramatic
Soprano

AIDA (VERDI)

with

PARRY JONES

WED. AND SAT.

MADAME BUTTERFLY

MAY DEVITT, JOSEPH McLAUGHLIN

FRIDAY

LA GIOCONDA

MAY DEVITT, JOSEPH McLAUGHLIN,
PATRICIA BLACK

SATURDAY, 2.30

TALES OF HOFFMAN

(PARRY JONES)

Conductors: CMDT. J. M. DOYLE,
ARNOLD PERRY, EDGAR BOUCHER

Leader:

Production:

KEEM McENDOO SYDNEY RUSSELL

GAIETY

Nightly 7.30. Sat. Mat. 2.30

Dublin Grand Opera Society

TO-NIGHT AND SATURDAY:

"ROMEO AND JULIET"

May Devitt, Joseph McLaughlin,
Leslie Jones, Josephine O'Hagan,

Dermot Browner, Joseph Flood,
Richard Mason.

Conductor: CMDT. J. M. DOYLE

Wed.: "Aida." Thurs.: "La Gioconda."

Friday: "Tales of Hoffman." Sat.

Mat.: "Madame Butterfly."



Eva Turner

"AIDA"

"Aida" has been the "pet" of the Dublin Grand Opera Society since first it embarked on a production of this spectacular work three years ago. Though blemishes are unavoidable in an opera of this size and complexity, no presentation of it by the D.G.O.S. has disappointed, because of the care that has gone into the preparation.

Last evening's performance at the Gaiety gave cause for jubilation, which was freely expressed at the end of each scene and more particularly at the final curtain. The enthusiasm was mainly due to the presence of two celebrated guest artistes—Eva Turner and Parry Jones.

Miss Turner's Aida has been renowned for many years for its power and precision. The singer has a clear, pure voice with tones that ring in the ear and remarkably strong head notes; in all, a truly great performance. Mr. Jones's Radames is the finest one has seen in Dublin. Here, too, was a voice of great strength, range and clarity.

For the first two acts Patricia Black had some throat trouble, but in the last two she succeeded in triumphing over it, and her voice then rang out with its usual fervour. Sterling performances were also given by John Lynskey—his best appearance for some time—Richard Mason and Dermot Browner. The chorus sang with power.

The orchestra, especially in the brass section, was not as effective as it should be, and the Grand March was poorly played. The conductor was Comdt. J. M. Doyle, and the producer, Sydney Russell, who got some fine effects.

The start was unduly delayed, and, with long intervals, the curtain did not fall until close on 11.20 p.m. Some special effort should be made towards more compact performances; for a start, the ballet, not a vital feature, might be curtailed.

To-night—"Madame Butterfly."



Eva Turner, who will appear in the title role in "Aida" at the Gaiety to-night.

GAIETY

NIGHTLY 7.30. SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT

EVA

The Celebrated
Dramatic
Soprano

TURNER

IN

AIDA (VERDI)

WITH

PARRY JONES

PATRICIA BLACK, JOHN LYNSEY

RICHARD MASON, DERMOT
BROWNER

Conductor: Commdt. J. M. Doyle

Wednesday and Sat.—MADAME
BUTTERFLY (May Devitt, Joseph
McLaughlin, Leslie Jones).

Thursday—AIDA (Eva Turner, Parry
Jones, Patricia Black, John Lynskey)

Friday—LA GIOCONDA (May Devitt,
Joseph McLaughlin, Patricia Black,
John Lynskey)

Sat. Mat.—TALES OF HOFFMAN
(Parry Jones, Josephine O'Hagan,
Patricia Black, John Lynskey)

Conductors: Commdt. J. M. Doyle,
Arnold Terry, Edgar Bouchier

Leader:

Production:

Keem McEndoo

Sydney Russell

GAIETY

NIGHTLY, 7.30. SAT. MAT., 2.30

DUBLIN GRAND OPERA SOCIETY

To-Night—Patrons' Night

TO-NIGHT & WEDNESDAY NEXT

EVA

The Celebrated
Dramatic
Soprano

TURNER

IN

AIDA (VERDI)

WITH

PARRY JONES

PATRICIA BLACK, JOHN LYNSEY

Conductor: Capt. J. M. Doyle

Friday—LA GIOCONDA (Devitt,
McLaughlin, Black, Lynskey)

Sat. Mat.—Parry Jones in TALES
OF HOFFMAN (Josephine O'Hagan,
Patricia Black, John Lynskey)

Sat. Night—MADAME BUTTERFLY
(May Devitt, Joseph McLaughlin,
Patricia Black, Leslie Jones)

"Madame Butterfly"

May Devitt, as Madame Butterfly, looks the part, which is one of the reasons why a performance of the opera with this singer in the title role makes a wide appeal. Miss Devitt's portrait can succeed over the revelation of Butterfly's age-fifteen—in the interest of sopranos in general Puccini and his librettists would have been well advised to omit this very embarrassing disclosure, which often causes the audience to titter.

At last evening's performance at the Gaiety Miss Devitt gave one of her high-mettled performances, fully assured in voice and acting. It was a less sophisticated Butterfly than when last seen and it was improved thereby. Joseph McLaughlin's Pinkerton had an easier stage presence and more vocal control than the last time he essayed the role. His voice was well within the range, though a tendency towards loose phrasing needs checking.

Leslie Jones gave an interesting study of an American Consul who couldn't understand naval officers. Kathleen O'Byrne, pluckily playing Patricia Black's role of Suzuki at a few hours' notice, came through the ordeal for ordeal it must have been—more successfully than might have been expected in such an important and tricky part. Miss Black, who had a cold on Tuesday, was persuaded to rest her voice for her commitments in "Aida" to-night and "La Gioconda" to-morrow. Joseph Flood's Goro was a most understandable fellow, all the singer's words, as usual, coming over clearly. Dermot Browner made a forcible Bonze. W. C. Hogarty was Prince Yamadori. The chorus sang with good expression, with the humming chorus as the highspot.

The orchestra had its most satisfactory evening so far, though still in places rough. The string tone, while small, is very pleasing. The conductor was Arnold Perry, and the producer Sydney Russell. There was a new and improved setting for the second act.

DERNOT

BROWNER

AS

The
BONZE IN "MADAME

THE KING
IN "AIDA" } IN "ROMEO AND
BUTTERFLY" JULIET"

"MADAME BUTTERFLY"

When one has become accustomed to the strange effect of the modern idiom coupled with the grand opera manner, "Madame Butterfly" can be enjoyed as one of the most romantic and shamelessly sentimental operas. Careful attention to detail in settings, costumes, lighting and production made last night's performance by the Dublin Grand Opera Society in the Gaiety Theatre, Dublin, a memorable one. Ultimately, however, the success of the show depends on the playing of the soprano in the title rôle, and May Devitt showed once again that she is more than equal to the test. Indeed, an opera society would have to go far to find a better combination than May Devitt as Butterfly and Joseph McLaughlin as Pinkerton. Leslie Jones made a most realistic Sharpless, and Kathleen O'Byrne filled adequately the part of Suzuki, which she took at very short notice. The other small-part players were competent, if undistinguished, and the chorus work was excellent. The orchestra, after some shakiness at the beginning of the opera, improved steadily.

Arnold Perry was the conductor, and the opera was produced by Sydney Russell.

GAIETY

Nightly 7.30. Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY present

MADAME BUTTERFLY

May Devitt, Joseph McLaughlin,
Patricia Black, Leslie Jones,
Joseph Flood.

Conductor—Arnold Perry.

Mon. and Fri.—Tales of Hoffman.

Tues. and Sat.—Romeo and Juliet.

Wed.—Aida (Eva Turner).

Thurs.—La Gioconda.

Sat. Mat.—Madame Butterfly.

Conductors—Cmdt. J. M. Doyle.

Arnold Perry, Edgar Bouchier.

Leader:

Keem McEndoo

Producer:

Sydney Russell

La Gioconda

Last night the Dublin Grand Opera Society presented Ponchielli's "La Gioconda" in the Gaiety Theatre.

The Society was well served by its principals in last night's production. The part of La Gioconda, the ballad singer, was sung by May Devitt and, as we have come to expect from her, she gave an artistic performance both vocally and as an actress. Kathleen O'Byrne's La Cieca excited our sympathy in her singing and her quiet portrayal of the helpless blind mother. Patricia Black, as Laura, gave a fine performance. Her singing with May Devitt in Act 2 was one of the best things of the night.

Between them they created a tense dramatic atmosphere, to which the orchestra—though a little harsh—also subscribed a part.

Joseph McLaughlin was in fine voice and sang well throughout. He seemed happy in the rôle of the Genoese noble, Enzo Grimaldo, and deserved the sustained applause of the audience. Both Richard Mason and John Lynskey, well-known as accomplished singers, added further to their laurels in the parts of Alvise and Barnaba.

The Dance of the Hours ballet was given under the direction of Muriel Cuffe, of the Abbey School of Ballet, and very charming it was, too.

The orchestra was conducted by Edgar W. Bouchier, leader Keem McAdoo.

The original production was in the hands of Sydney Russell. The effective scenery was by Robert Heade.

L. O. C.

"LA GIOCONDA"

What a study in contrasts there is in "La Gioconda" between Ponchielli's smooth melodies and the blood-soaked plot, adapted from a Victor Hugo play. To modern audiences the play—called "Angelo, the Tyrant of Padua"—would be almost impossible to endure, in the opera the music saves the story, which is not easy to follow without a detailed description of the plot; what we don't know doesn't greatly trouble us.

Last evening's presentation by the Dublin Grand Opera Society at the Gaiety greatly pleased, containing as it did a good deal of fine singing by the principals—May Devitt, Joseph McLaughlin, Patricia Black, Kathleen O'Byrne, John Lynskey and Richard Mason. The expressive Devitt-Black duet in the second act was again a thrilling moment in the opera. McLaughlin was much at home in his rôle.

The "Dance of the Hours" was performed by members of the Abbey School of Ballet. The conductor was Edgar Bouchier. Robert Heade's scenery was very effective, though it was a pity that the "sk-" in some scenes should ripple disconcertingly in each stage breeze.

"Tales of Hoffman"

There was a repeat performance of "The Tales of Hoffmann" at the "Gaiety" last evening, when Maureen Keane, a young Dublin soprano, made her debut in grand opera. Taking the role of Antonia in the third of the fantastic tales that make up this attractive Offenbach work, she sang clearly and confidently and produced some fine top notes. She was warmly applauded by an overflow audience.

On Saturday afternoon Maureen Harold, also making her debut in grand opera—she is already well known in comic opera—played Antonia and played it successfully. She will also sing the part on Friday next.

GAIETY

Nightly, 7.30.
Mat. Saturday, 2.30.

DUBLIN GRAND OPERA SOCIETY
TO-DAY, 2.30:

TALES OF HOFFMAN

Parry Jones, Josephine O'Hagan,
Patricia Black, John Lynskey,
Joseph Flood

TO-NIGHT, 7.30:

MADAME BUTTERFLY

May Devitt, Joseph McLaughlin,
Patricia Black, Leslie Jones, J. Flood

Mon. & Fri.: TALES OF HOFFMAN.

Tues. and Sat.: ROMEO and JULIET.

Wed.: AIDA. Thurs.: LA GIOCONDA.

Sat. Mat.: MADAME BUTTERFLY.

GAIETY

Nightly at 7.30.
Matinee Sat. 2.30.

Dublin Grand Opera Society

TO-NIGHT and FRIDAY:

"TALES OF HOFFMAN."

Parry Jones, Josephine O'Hagan,
Patricia Black, John Lynskey,
Joseph Flood.

Conductor—Arnold Perry.

Tues. and Sat.: "Romeo and Juliet."
Wed.: "Aida." Thurs.: "La Gioconda."

Sat. Mat.: "Madame Butterfly."

RICHARD MASON

ASFRICK LAWRENCE

IN "ROMEO AND JULIET"
IN "TALES OF HOFFMAN"
"AIDA" "LA GIOCONDA"

NOTICE

ON WEDNESDAY NIGHT MAY 9TH THE PART OF SUZUKI,

WAS TAKEN AT ONLY A FEW HOURS NOTICE BY
CATHLEEN O'BYRNE. PATRICIA BLACK WHO HAD A COLD ON
TUESDAY MAY 8TH IN VERDI'S "AIDA" WAS PERSUADED TO REST
HER VOICE ON WEDNESDAY 9TH MAY, SHE WAS ABLE
TO SING IN GRAND VOICE FROM THURSDAY 10TH MAY ON.

"ROMEO

AND JULIET"

CONDUCTOR

COMPT. J.H. DOYLE

MAY DEVITT

JOSEPH McLAUGHLIN

LESLIE JONES

JOSEPHINE O'HAGAN

RICHARD MASON

CATHLEEN O'BYRNE

JOSEPH FLOOD

DERMOT BROWNER

"AIDA"

CON: =

COM. DOYLE

EVA TURNER

PARRY JONES

PATRICIA BLACK JOHN LYNKEY

RICHARD MASON DERMOT BROWNER

"MADAME
BUTTERFLY"

CON: ARNOLD PERRY

MAY DEVITT

JOSEPH McLAUGHLIN

PATRICIA BLACK LESLIE JONES

JOSEPH FLOOD DERMOT BROWNER

"LA GIOCONDA"

COND: = EDGAR BOUCHIER

MAY DEVITT JOSEPH McLAUGHLIN PATRICIA BLACK

JOHN LYNKEY CATHLEEN O'BYRNE RICHARD MASON

"TALES
OF HOFFMAN"

CON: =
ARNOLD PERRY

PARRY JONES

JOSEPHINE O'HAGAN

PATRICIA BLACK JOHN LYNKEY

MAUREEN HAROLD

MAUREEN KEANE

JOSEPH FLOOD

RICHARD MASON

DUBLIN GRAND OPERA SOCIETY

AUTUMN 1945 Commencing Monday Nov. 26th
 "FAUST" "LA BOHEME" "RIGOLETTO" "IL TROVATORE" "MADAME BUTTERFLY"
 [GOUNOD] [PUCCINI] [VERDI] [VERDI] [PUCCINI]
 GUEST

ARTISTES GWEN RUTH VICTORIA PATRICIA TUDOR
 CATLEY PACKER SLADEN BLACK DAVIES
 JAMES IVAN FRANK RODERICK OWEN. VERE
 JOHNSTON DIXON SALE JONES BRANNIGAN LAURIE
 RICHARD JOHN JOSEPHINE JOSEPH CONDUCTORS
 MASON LYNSEY O'HAGAN FLOOD ARTHUR

Hammond COMT.
 HAMMOND J.M. DOYLE
 PRODUCER: SYDNEY RUSSELL

Gaiety Theatre

COMMENCING NOVEMBER 26th
 FOR TWO WEEKS

DUBLIN GRAND
 OPERA SOCIETY

present

LA BOHEME RIGOLETTO
 IL TROVATORE FAUST
 MADAME BUTTERFLY

Guest Artistes:

GWEN CATLEY
 (The Celebrated Coloratura Soprano)
 RUTH PACKER, Principal Soprano Carl Rosa
 VICTORIA SLADEN, " " Sadler's Wells
 TUDOR DAVIES, Principal Tenor Carl Rosa
~~WILLIAMS, R.I.P.~~
 JAMES JOHNSTON, " " Sadler's Wells
 RODERICK JONES, " Baritone " "
 OWEN BRANNIGAN, " Bass " "
 VERE LAURIE, Bass

IVAN DIXON TENORS
 FRANK SALE
 Guest Conductor: ARTHUR HAMMOND
 Musical Director: Comdt. J. M. DOYLE,
 Mus. Bac.

Producer: SYDNEY RUSSELL
 JOHN LYNSEY BARITONE

PATRICIA BLACK CONTRALTO
 JOSEPH FLOOD TENOR
 JOSEPHINE O'HAGAN SOPRANO
 RICHARD MASON BASS

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

Autumn Season—Two Weeks

Commencing November 26th.

FAUST
 RIGOLETTO
 LA BOHEME
 IL TROVATORE
 MADAME BUTTERFLY

with the following well-known artistes:

GWEN CATLEY — The Celebrated
 Coloratura Soprano.
 RUTH PACKER—Principal Soprano,
 Carl Rosa Opera Co.
 VICTORIA SLADEN — Principal
 Soprano, Sadlers Wells Opera Co.
 JAMES JOHNSTON—Principal Tenor,
 Sadlers Wells Opera Co.
 TUDOR DAVIES — Principal Tenor,
 Carl Rosa Opera Co.
 RODERICK JONES — Principal
 Baritone, Sadlers Wells Opera Co.
 OWEN BRANNIGAN—Principal Bass,
 Sadlers Wells Opera Co.
 VERE LAURIE—Bass.
 JOHN LYNSEY, PATRICIA BLACK,
 JOSEPHINE O'HAGAN, RICHARD
 MASON, JOSEPH FLOOD.

Musical Director, Comdt. J. M. Doyle.
 Guest Conductor, Arthur Hammond.

OPERA-LOVING CITY

A reception and lunch organised
 by the patron members of the Dublin
 Grand Opera Society for their visiting
 artistes was held at the Gresham
 Hotel.

The Lord Mayor (Ald. Doyle: T.D.),
 proposing the toast of the Society,
 said Dublin's traditional love of
 opera had had an immense value in
 the cultural development of the city.
 Dr. J. F. Larchet presided.

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

Autumn Season—Two Weeks
COMMENCING NOVEMBER 26th

FAUST

RIGOLETTO

LA BOHEME

IL TROVATORE

MADAME BUTTERFLY

with the following well-known artistes:

GWEN CATLEY — The Celebrated
Coloratura Soprano.

RUTH PACKER—Principal Soprano,
Carl Rosa Opera Co.

VICTORIA SLADEN — Principal
Soprano, Sadler's Wells Opera Co.

JAMES JOHNSTON—Principal Tenor,
Sadler's Wells Opera Co.

TUDOR DAVIES—Principal Tenor,
Carl Rosa Opera Co.

RODERICK JONES—Principal Baritone,
Sadler's Wells Opera Co.

OWEN BRANNIGAN—Principal Bass,
Sadler's Wells Opera Co.

VERE LAURIE—BASS.

JOHN LYNSEY, PATRICIA BLACK,
JOSEPHINE O'HAGAN, RICHARD

MASON, JOSEPH FLOOD.

Musical Director: Comdt. J. M. Doyle.
Guest Conductor: Arthur Hammond

Bride Must Wait Until The Spring

THE Dublin Grand Opera Society had intended producing at the end of the month at the Gaiety "The Bartered Bride," by Frederick Smetana, the Czech composer.

Dublin has never seen this opera; indeed the first production in Ireland took place just three months ago when the Sadler's Wells Company exhibited it in Belfast.

The D.G.O.S. people were anxious that Dublin should not lag behind Belfast.

But when enquiry for the parts was made by the Society's London agents it was discovered that the only complete set in these islands is on permanent loan to Sadler's Wells. Vocal parts were available elsewhere, but not band parts.

The authorities at Sadler's Wells were willing to co-operate, but pointed out that the company would be touring in Germany with "The Bartered Bride" about the time of the proposed Dublin production and would, of course, need the complete score.

So "The Bride" cannot make her bartered bow in Dublin just yet. It is hoped to be able to present the opera in the spring.

"La Boheme" has been substituted. The other operas for the fortnight's engagement are "Rigoletto," "Il Trovatore," "Faust," and "Madame Butterfly."

The list of guest artistes from across the Channel is imposing—three sopranos: Gwen Catley, Victoria Sladen, Ruth Packer; three tenors: James Johnston, Tudor Davies, Ben Williams; two bases: Owen Brannigan, Vere Laurie; one baritone, Roderick Jones.

Miss Sladen and Messrs. Johnston, Jones, and Brannigan are from the Sadler's Wells Company. Johnston is, of course, the well-known Belfast singer who went to England earlier this year.

Local singers will be Patricia Black, Richard Mason, Joseph Flood and Josephine O'Hagan. The conductor, Arthur Hammond. The leaders of the various sections in the orchestra are also coming from England.

X IVAN DIXON

FRANKS SALE

"NADIA" BUTTERFLY
NOV 26TH
MANDIXON
MSPINKERTON
NOV 30TH
MANDIXON
MSRUDOLPH

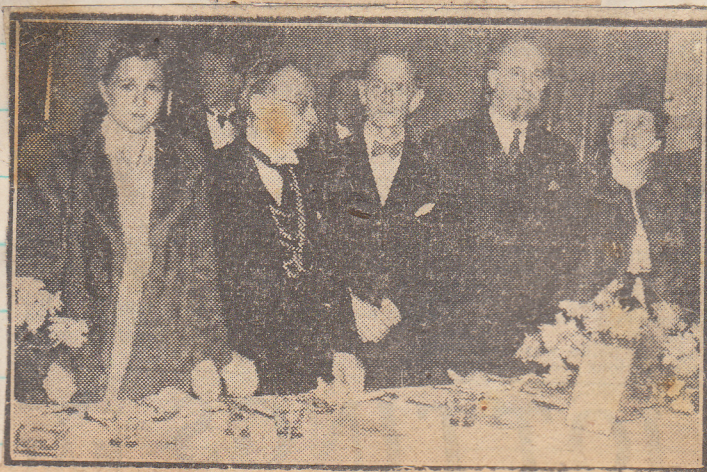
O.I.Y

SAT
DEC 1ST
FRANK
SALE
SANG
TITLE ROLE
"FAUST"

"FAUST"
ON FRIDAY
7TH DEC.

JAMES
JOHNSTON
SANG
ANICERTON

"MADAME
BUTTERFLY"



At the Dublin Grand Opera Society luncheon in the Gresham Hotel. Left to right—Mrs. Roderick Jones, the Lord Mayor (Ald. P. S. Doyle, T.D.), Dr. J. F. Larchet, Mr. C. E. McConnell, and the Lady Mayoress.

(Evening Mail Photo (1288).)

JOHN LYNSEY X X IVAN DIXON
FRANKS SALE

BEN WILLIAMS

HAS DIED SINCE

R.I.P

ON WEDNESDAY

5TH DEC.

TUDOR DAVIES
SANG TITLE ROLE

"FAUST"
AND

RICHARD MASON
SANG

VALENTINE

ON MONDAY SAT HAT
DEC 3RD & 4TH

JOHN LYNSEY
SANG MARCEL
& TUDOR DAVIES
RUDOLPH IN "LA BOHEME"

BEST "FAUST" FOR MANY YEARS

DUBLIN Grand Opera Society's performance of "Faust," at the Gaiety Theatre, is the best we have had in Dublin since pre-war days. They have been at pains to get the best cross-Channel artistes available, and have even invited Horace Ralph, of the London Symphony Orchestra, to lead the orchestra.

There are, however, several small weaknesses on the production side which, whilst not vital, have an irritating effect: the jack-in-the-box arrangement by which Mephistopheles appears and disappears in the Cathedral scene; the apparently unnecessary dimming of lights at various points; and why does not Marguerite open the jewel box with the key?

James Johnson has benefited greatly from his experience with the Sadlier's Wells Company. His acting in the name part is more assured than formerly, and his singing has greater emotional range, from the delicacy of "All Hail Thou Dwelling,"

to the dramatic intensity of the finale to the Garden scene.

There was an appealing Marguerite in Victoria Sladen, also of Sadlier's Wells. This is a finished artiste with a perfection of vocal technique which is quite refreshing. Seldom have I heard a more sympathetic rendering of the music of the Prison scene, and her acting all through was superb.

Vere Laurie was a robust and confident Mephistopheles, though his words were occasionally somewhat indistinct. Patricia Black played Seibel with her usual competence, and the Valentine of Roderick Jones was convincing.

The chorus was quite up to its best standard, which can be very high. Have we, at last, got an orchestra capable of assisting in the interpretation of Grand Opera? Certainly this combination, under Comdt. J. M. Doyle, was greatly in advance of anything we have had since the withdrawal of the Radio orchestra.

Production was by Sydney Russell.

E. H. W.

CHANGES
IN
"FAUST"
CAST

SAT: DEC 1ST
FRANK SALE
IN TITLE ROLE
REST OF CAST
UNCHANGED

WED: DEC 5TH
TUDOR DAVIES
IN TITLE ROLE
RICHARD MASON
AS VALENTINE

NOT
RODERICK JONES
OTHERS
IN CAST
UNCHANGED

"FAUST"

The Dublin Grand Opera Society opened their season last night with "Faust."

Pride of place must go to Victoria Sladen's "Marguerite." Listening to her well-shaped, fine-toned performance (in a voice that had the necessary voluptuous quality) one was conscious that words were no mere fortuitous collection of vocables, but a medium for the expression of ideas.

James Johnston was the "Faust"—singing as well as ever and now taking hold of the stage when necessary. His lyrical tenor gave much pleasure. The Mephistopheles was Vere Laurie, much lighter in weight than we are accustomed to: special mention must go to his fine brilliant-toned singing in the garden scene "Invocation" and in the church scene.

Miss Patricia Black was, as usual, a most satisfactory Siebel, giving dramatic point to her arias undeservedly coming last is Roderick Jones' "Valentine": his weight of voice and its extended range made one forget the dangers of the vocal line allotted to him; added to this he played and sang with dramatic verve. A meritorious performance of Wagner from Patrick J. Tobin must be noted. Kitty Vaughan was the "Martha."

The chorus did excellent work all through: showing much improvement in general nuancing—especially were they effective in the "Valentine-Death" scene.

Orchestral work generally had good pitch and accuracy. Commandant J. M. Doyle conducted.

Sydney Russell's production had better service than usual from cast and chorus and interval tunes displayed a meritorious brevity. General stage effect was much enhanced by Mr. Morrison's lighting—particularly at the ends of Act One and Act Three.

P. T.

GAIETY NIGHTLY 7.30 Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY

Present

TO-NIGHT 7.30 **FAUST**

VICTORIA SLADEN
PATRICIA BLACK
JAMES JOHNSTON
RODERICK JONES
VERE LAURIE

Conductor: CMDT. J. M. DOYLE
Leader HORACE RALPH
Producer ... SYDNEY RUSSELL

Tues., Thurs., Sat. Mat.: IL TROVATORE. Wed.: MADAME BUTTERFLY. Fri.: LA BOHEME.
Sat. Evening: FAUST.

Booking Daily, 10 a.m. to 9 p.m.

GAIETY NIGHTLY 7.30 SAT. MAT., 2.30

DUBLIN GRAND OPERA SOCIETY
TO-NIGHT and SATURDAY

FAUST (Gounod)

Victoria Sladen, James Johnston,
Roderick Jones, Patricia Black,
Vere Laurie

Conductor: COMDT. J. M. DOYLE
Leader: Horace Ralph
Producer: Sydney Russell

Tues., Thurs., Sat. Mat., Il Trovatore.
Wednesday—Madame Butterfly.

Friday—La Boheme

Booking Daily — 10 a.m. to 9 p.m.

— TO-NIGHT, 7.30 —
FAUST
Victoria Sladen, Frank Sale,
Patricia Black, Vere Laurie,
Roderick Jones.
NEXT WEEK: Mon. and Sat. Mat.—
LA BOHEME. Tues., Thurs., Sat.—
RIGOLETTO. Wednesday—FAUST.
Friday—MADAME BUTTERFLY.

GAIETY NIGHTLY, 7.30 MAT. SAT., 2.30.

Dublin Grand Opera Society.

TO-NIGHT and SAT. MATINEE:
IL TROVATORE.

Ruth Packer, Patricia Black, James Johnston,
John Lynskey, Richard Mason.

Conductor: ARTHUR HAMMOND.
Leader: HORACE RALPH.
Producer: SYDNEY RUSSELL.

Friday—LA BOHEME.
Saturday Evening—FAUST.
BOOKING DAILY, 10 a.m. to 9 p.m.

"Il Trovatore" At The Gaiety

At the Gaiety Theatre last night the Dublin Grand Opera Society gave a full-blooded performance of Verdi's melodramatic "Il Trovatore." The full flavour of the rich melodies was brought out, and in the crowd scenes the chorus moved about with vigour and purpose. The company was well served by the principals. Patricia Black's Azucena has always been splendid, and last night's performance was, if anything, better than its predecessors. It was more subtle, and her fine voice was skillfully used to convey the rapidly changing emotions of the colourful character. Ruth Packer played

Leonora with rare intelligence. She has a fine range, and her voice never loses its lovely tone.

As Manrico, James Johnston gave another excellent performance. His martial arias were delivered with force and vigour, and in the prison scene provided a real contrast with a pure, even singing. A dominant Count de Luna was presented by John Lynskey, but his singing (it seemed as if he had a cold) was not up to the standard of his acting. All the smaller parts were well filled by Molly Murphy (a nice, clear voice), Richard Mason, Thos. J. Synnott and Ben Ennis. There

were times when the male chorus was rather rough in tone, but they sang with confidence. Conductor Arthur Hammond took the Anvil Chorus at a spanking pace, and had the satisfaction of steering the large company through it with efficiency. Apart from some awkward moments in the Miserere the work was sound. Sydney Russell produced.

"IL TROVATORE"

Continuing the present opera season in the Gaiety Theatre the Dublin Grand Opera Society last night presented "Il Trovatore." This old war-horse drew a full-house—a tribute to the power of Verdi's music. The mere plot was as diverting as ever: excellent diction all round cleared up some of the mystery that always surrounds the stage action of this opera.

James Johnston was an excellent Manrico; in spite of his last-night's heavy work as Faust, he sang superbly all through, with faultless intonation, with surety and vigour.

Ruth Packer was the Leonora. A true coloratura soprano, the subtlety of her art lies in her capacity to use coloratura as a means to emotional or dramatic ends. This was a charming performance, sung extremely well.

Azucena was played by Patricia Black—sure-footed, dramatic playing and singing. Special praise must go to Richard Mason—Ferrando. His fine quality resonant bass has gained in flexibility and his diction was a joy. John Lynskey was a dramatic "Count."

Aided and abetted by Arthur Hammond, the guest conductor, chorus and orchestra, particularly the brass section, "went to town." There was some really "gorgeous noise" in the choral climaxes. The male chorus, upon whom falls the brunt of the work, were always an effective force.

Mr. Hammond edged up all speed to the maximum permissible (even the National Anthem recovered from the "doldrums" and perked up into vitality). This direction paid dividends in a taut nervous performance.

Sydney Russell's production moved efficiently and quietly; dressing was acceptable, and Mr. Morrison's lighting made all things colourful. . . . P. T.

GAIETY NIGHTLY 7.30
SAT. MAT., 2.30
DUBLIN GRAND OPERA SOCIETY
To-night, Thursday, Saturday Matinee

IL TROVATORE

Ruth Packer, Patricia Black,
James Johnston, John Lynskey,
Richard Mason

Conductor: Arthur Hammond
Leader: Horace Ralph
Producer: Sydney Russell

Wednesday: MADAME BUTTERFLY
Friday: LA BOHEME
Saturday Evening: FAUST

Booking Daily — 10 a.m. to 9 p.m.

SUCCESS WITH "TROVATORE"

FOR their patrons' night gala performance at the Gaiety last night, the Dublin Grand Opera Society selected "Il Trovatore," and gave a performance of outstanding quality of this venerable masterpiece. Dramatically nothing could have been better than Patricia Black's study of Azucena. Miss Black has made this one of her very best parts; frenzied passion marked her acting and singing. From the moment of her entry to tell the story of her child, to her final shriek as the last curtain fell, one felt in the midst of real tragedy. Vocally, Miss Black was in complete command of her music from beginning to end. Ruth Packer, making her first appearance with the Society, sang the romantic part of Leonora with clarity and fluency. Here is a very fine artist, whose voice is capable of painting all the shades of emotion. It was a great pleasure to hear her singing of the famous passages in the fourth act. James Johnston was the Manrico, and he sang with vigour and spirit. Of John Lynskey's Count di Luna it may be said that he lived up to the reputation he has established on the Dublin operatic stage. Much pleasure was also given by Richard Mason's rendering of the small part of Ferrando, and good work was done by Molly Murphy (Inez), Thomas J. Synnott (Ruiz), and Ben Ennis (the aged gipsy). The chorus sang with gusto, and the lighting, staging and dressing were satisfactory features of the night. Arthur Hammond, who is well-known to Dublin opera-goers, but had not conducted previously for the Society, was given a good reception and gave a characteristically crisp reading of the score.

To-night—"Madam Butterfly."

GAIETY NIGHTLY 7.30
SAT. MAT., 2.30
DUBLIN GRAND OPERA SOCIETY

— TO-DAY, 2.30 —

IL TROVATORE

Ruth Packer, James Johnston,
Patricia Black, John Lynskey.

CONTINUING its fortnight's season at the Gaiety Theatre, the Dublin Grand Opera Society presented Verdi's "Il Trovatore" to a packed house.

The most satisfying feature of the performance was the high artistic level reached by the four leading principals. Ruth Packer was the Leonora, and made it clear from the start that she was not going to indulge in exaggerated outbursts, but intended to sing with a sincere appreciation of the music's varying moods.

Her fourth act aria was sung, with beautiful control and tender feeling. Her voice has a full, rich quality, and though at first a slight vibrato was in evidence, she later revealed a grand flexibility and command of tone colour.

Matching her in thoughtful and artistic singing was James Johnston as Manrico. It is always a pleasure to me to hear him sing, and his growing command of stage technique adds to this pleasure.

FINE CONTRAST.

Patricia Black, as Azucena, also gave a fine performance. There is a grand melodramatic ring in her voice, and she secured a fine contrast in her prison scene singing. Unfortunately, John Lynskey was apparently suffering from a cold, which gave him trouble in meeting the exacting vocal demands of the part of the Count De Luna, for which he compensated by his fine acting. The smaller parts were very well filled by Molly Murphy (Inez), Richard Mason (Ferrando), J. Synnott and Ben Ennis.

The chorus sang vigorously, and were secure in their work. There is a lack of tenor tone, and bad intonation rather marred the Miserere scene. Their singing technique was not sufficiently developed for them to accept the rather fast tempo which the conductor, Arthur Hammond, set them in the Conspirators' Chorus, nor even in the Anvil Chorus.

The artistic interpretation of the music by the orchestra was notable. Sydney Russell was the producer.

J. O'N.

"Madame Butterfly" BRILLIANT ARTISTE PLAYS TITLE ROLE

THE Dublin Grand Opera Society presented "Madame Butterfly" at the Gaiety Theatre, the third opera in its present season.

Puccini centralised this opera around the tragic figure of the young Japanese girl, and its successful performance depends on the singer cast for the title role. The Society made no mistake in its choice of interpreter, Victoria Sladen. From her first entry she dominated the stage, not alone by her vocal accomplishments, but by her consummate artistry in gesture and movement.

No listener, possessing any sensitiveness, could fail to be gripped, and travel in perfect sympathy with her through the desolate years of frustrated hope which she indicated in her splendid portrayal. Although her voice is not of vibrant quality, her excellent technique, purity of tone and fine diction, enable her to paint vivid vocal colours, and her control in the high register is perfect.

Supporting her was Patricia Black as Suzuki, playing with sympathy, and merging her own strong personality into the background of her mistress.

Ivan Dixon played Lieut. Pinkerton and conveyed the irresponsible character rather well. He is a competent singer, with a useful, rather than an attractive, voice, and seems to vary his production to meet the particular demands of his music. The part of the American Consul was most effectively played by Roderick Jones, possessor of a fine voice. Joseph Flood made a useful contribution by his portrayal of Goro, and others in the cast were Richard Mason (The Bonze), Brendan Roberts Ben Ennis, W. Barriscale, and Mary De Riva O'Phelan, who did their work very well.

The chorus work is practically nil, but what we did get was effective. Arthur Hammond conducted and obtained colour from his orchestra, the many rubato passages being very well managed, considering the limited opportunities of rehearsal.

The opera was produced by Shney Russell. The stage could be lighted from the window instead of towards it!

J.O.N.

"MADAME BUTTERFLY"

Last night's Dublin Grand Opera Society's presentation in the Gaiety Theatre was Puccini's "Madame Butterfly."

A capacity audience greeted this twentieth-century Italian opera, that truly has many advantages over elder rivals.

This work has always been among the best productions of the Dublin Society. Again, last night, the production scored, with many newcomers in the cast.

The special virtue of the show was the co-operation between the "Butterfly" (Victoria Sladen) and the conductor (Arthur Hammond) in matters of rhythm and dynamics, something that kept the show moving and unified. All the artists contributed to this co-operation.

Victoria Sladen's work vocally and dramatically, holds a fairly even balance between drama and lyricism. There is much subtle work in the characterisation, great precision in the stage "business," building up beautifully in the last act to a climax of pitiability rather than drama: a sterling performance.

Ivan Dixon was the Pinkerton; his work has all-round excellence, faultless diction and fine intonation. Roderick Jones was a more-than-usually eloquent "Consul," particularly effective in Act two.

Patricia Black, playing her old role of Suzuki, skilfully modulated an old tale to new dynamics. Special mention deservedly goes to Joseph Flood's satisfying "Goro," and to Richard Mason's dramatic "Bonze."

The orchestra was not as comfortable in Puccini's restless moments as they were in other operas. Occasionally there was a lack of definition and there were a few minor crimes in matters of intonation. Orchestral detail generally was eloquently informed with the composer's aims.

The dynamics of the music last night lent an unusual air of spaciousness to much of the detail of Sydney Russell's production.—P. T.

"MADAME BUTTERFLY"

The Dublin Grand Opera Society's performance of "Madame Butterfly" at the Gaiety Theatre, Dublin, last night, was a brilliant success, mainly because of the excellence of Victoria Sladen in the title rôle. Her slightest gesture had its significance, and her vocal tones covered the entire range. Playing opposite her, in the rôle of Lieutenant Pinkerton, was Ivan Dixon, a tenor, new to Dublin. His acting was easy and natural, and his singing arresting. Roderick Jones played the part of the consul, Sharpless, with a good sense of dignity. The part of Suzuki was played with distinction by Patricia Black. As Goro, the marriage broker, Joseph Flood pointed the moral of how desirable it is to have a singer whose words can be heard—every syllable was clear. Richard Mason created a stirring impression as the Bonze. Brendan Roberts, Mary de Riva O'Phelan, Ben Ennis and W. Barriscale completed the cast.

Arthur Hammond was the conductor, and his orchestral effects were made with great artistry.

FRIDAY SEPT. 7TH
CHANGES

IN
"MADAME
BUTTERFLY"
CAST

ONLY
ONE CHANGE
JAMES JOHNSTON
AS
PINKERTON
NOT
IVAN DIXON

GAIETY Nightly 7.30
Mat. Sat. 2.30

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT:

MADAME BUTTERFLY

VICTORIA SLADEN, IVAN
DIXON, PATRICIA BLACK,
RODERICK JONES, JOSEPH
FLOOD, RICHARD MASON,
Conductor—ARTHUR HAMMOND

Leader—Horace Ralph.
Producer—Sydney Russell.

THURSDAY—IL TROVATORE.
FRIDAY—LA BOHEME.
SAT. MATINEE—IL TROVATORE
SATURDAY EVENING—FAUST

Booking Daily 10 a.m. to 9 p.m.

WARMTH LACKING IN "LA BOHEME" PRODUCTION

BY JOSEPH O'NEILL.

("Irish Independent" Music Critic.)

Puccini's opera, "La Bohème," was the fourth presentation in the Dublin Grand Opera Society's season at the Gaiety Theatre. An intensely romantic work such as this needs principals who can lend themselves to its situations with complete sincerity and warmth of feeling.

This performance did not sweep me along as I expected it would. Only a few odd moments did I find myself captured by the emotion of the characters. Act 3 provided this thrill, when warm, passionate singing by Victoria Sladen, who played Mimi, and a sympathetic response by Roderick Jones as Marcel, lent a convincing atmosphere to the turbulent love of Mimi and Rudolph, played by Ivan Dixon. The latter player is not a spontaneous actor, and gives the impression of suiting the action to the word. If he depended more on the lyrical quality of his voice, and resisted the desire to secure powerful tone in his high register, he would score a greater vocal success.

GOOD BASS.

Owen Brannigan aroused interest by his portrayal of Colline. A very good bass voice was used to nice effect, and his humorous touches were most enjoyable. Richard Mason was the Schaunard. His singing was not nimble enough in the opening Bohemian scene, but he fitted well into the group.

Musetta was played by Josephine O'Hagan in good style, but not as convincingly as when she previously played the part.

The Cafe scene went smoothly through with a well-timed finish. The chorus got its big moment here and went through it with credit. The closing sextet aroused enthusiasm, and Joseph Flood again proved his ability as a character actor in the part of Alcindoro. He doubled in the part of Benoit with equal success.

Comdt. J. M. Doyle conducted with skill and judgment. Production was by Sidney Russell.

"LA BOHEME"

The Dublin Grand Opera Society's production of "La Bohème" in the Gaiety Theatre, Dublin, last night, was well staged and dressed by Sydney Russell, and sung by a first-rate team of principals. In her third opera of the week, Victoria Sladen again sang with great appeal. Ivan Dixon made a very attractive Rudolph; his movements were easy and appropriate, and his voice, which has a distinctive quality, came through well, although he was a little unhappy until the big aria in the first act was over. Roderick Jones again won everybody's heart with his fine singing and acting as Marcel. Owen Brannigan made a great impression by his playing of Colline; he has a big, rich voice and commanding stage presence. Richard Mason, as Schaunard, completed an excellent quartet of Bohemians.

Josephine O'Hagan's presentation of Musetta was well up to the highest standards, and praise must go to Joseph Flood, who doubled the rôles of the landlord and councillor, making each a perfect cameo.

Commandant J. M. Doyle was the conductor, and he had a pleasant task, singers and orchestra working with confidence.

"La Bohème" at Gaiety

Continuing their season the Dublin Grand Opera Society presented Puccini's "La Bohème" last night in the Gaiety Theatre, and of the many productions of the work given by this Society, this is, I think, the best.

Sydney Russell's production is well rehearsed, smooth and very carefully articulated. The same articulateness was observable in the orchestral playing—Conductor, Comdt. J. M. Doyle. Between stage and pit there was satisfactory co-operation.

Victoria Sladen impressed with her work as Mimi and all musical demands were met with artistic integrity. For once, we could believe that Rudolph was a poet due to intelligent restrained work by ~~Victoria Sladen~~ Roderick Jones—excellent as Marcel; Owen Brannigan as Colline gave a foretaste of the quality we may expect in more important rôles; worthy of his companions was Richard Mason playing Schaunard.

Josephine O'Hagan is now subtle as Musetta: the part has become character and was well sung. Joseph Flood doubling Benoit and Alcindoro gave his usual thoroughly digested performance.

A very pleasant production.

GAIETY NIGHTLY, 7.30
SAT. MAT., 2.30
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT

"LA BOHEME"

Victoria Sladen, Josephine O'Hagan,
Ivan Dixon, Roderick Jones,
Owen Brannigan, Richard Mason,
Joseph Flood.

Conductor: Comdt. J. M. Doyle

Leader: Horace Ralph

Producer: Sydney Russell

Saturday, Matinee: "Il Trovatore"
Saturday Evening: "Faust"

NEXT WEEK: Mon. and Sat. Mat.
"La Bohème." Tues., Thurs. and Sat.
Evening, "Rigoletto." Wed., "Faust."
Friday, "Madame Butterfly."

MON / SAT MAT.

DEC. 3RD & 8TH

CHANGES IN

"LA BOHEME"
CAST

VICTORIA SLADEN

JOSEPHINE O'HAGAN

OWEN BRANNIGAN

RICHARD MASON

JOSEPH FLOOD

UNCHANGED

TUDOR DAVIES

RUDOLPH

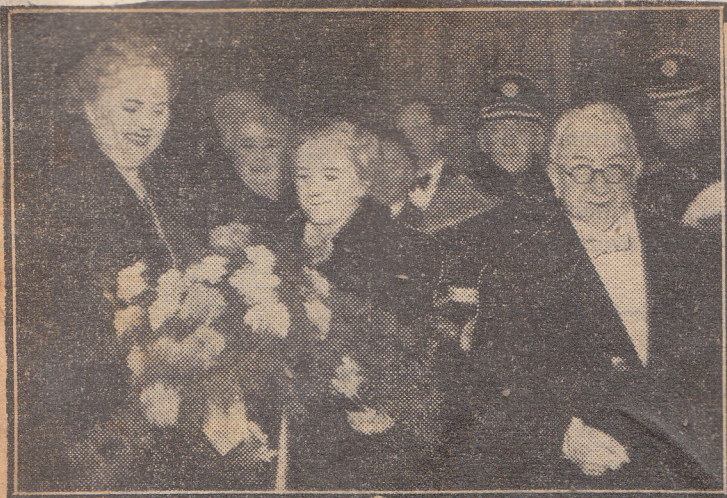
NOT IVAN DIXON

JOHN LYNESKEY

MARCEL

NOT RODERICK

JONES



Mrs. O'Kelly is presented with a bouquet by Mrs. J. F. Larchet on her arrival, with the President, at the Gaiety



Ruth Packer, principal soprano, Carl Rosa Opera Co., who appears with the Dublin Grand Opera Society in Verdi's "Il Trovatore."

GAITY NIGHTLY, 7.30
SAT. MAT., 2.30
Dublin Grand Opera Society
To-night

Grand Gala Night
THE PRESIDENT
and **MRS. O'KELLY**

Will be Present at the Performance of
"RIGOLETTO"

Gwen Catley, Patricia Black
James Johnston, Roderick Jones,
Owen Brannigan, Richard Masen
Conductor—COMDT. J. M. DOYLE
Leader—Horace Ralph
Producer—Sydney Russell

ALL PATRONS ARE REQUESTED
TO BE SEATED BY 7.15 p.m.

DOORS OPEN 6.50 p.m.

TO-MORROW (WED.)—FAUST.

THE President and Mrs. O'Kelly were amongst the audience at the Dublin Grand Opera Society's gala performance of Verdi's "Rigoletto" in the Gaiety Theatre last night.

An excellent production with first-class operatic artists, was largely due to the work of the producer, Sydney Russell.

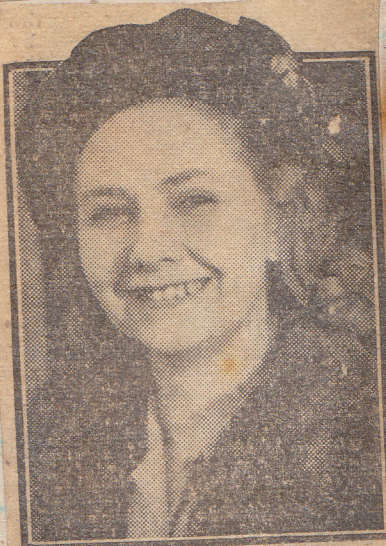
James Johnston was an admirable "Duke of Mantua," carrying the necessary weight of voice, singing with fine resonant tone and at all times with clear diction. His solo arias were the best vocal interpretations of the evening. Gwen Catley (soprano), as "Gilda," making her first appearance in Dublin in opera, put up a superb performance.

An outstanding feature was the performance of Roderick Jones in the title role. His characterisation was magnificent, and his singing has all the necessary requirements for an operatic baritone. Special mention must go to the work of Patricia Black as "Maddelana" and Owen Brannigan ("Sparefucile"). This was excellent casting.

The male chorus seemed uncertain in their line, although there was effective singing in the opening act. Orchestral playing (leader, Horace Ralph) was competent; tempo had a tendency to drag and at times was behind the stage speeds.

The Brass section will need to tone down; at times it had an overwhelming effect on the vocalists.

Comdt. Doyle conducted the performance. R. J.



Miss Gwen Catley, photographed on her arrival in Dublin, where she is appearing with the Dublin Grand Opera Society at the Gaiety Theatre.

GAITY NIGHTLY 7.30
Sat. Mat. 2.30
DUBLIN GRAND OPERA
SOCIETY

TO-NIGHT **RIGOLETTO**

Gwen CATLEY, James JOHNSTON,
Roderick JONES, Patricia BLACK,
Conductor: ARTHUR HAMMOND

**PRESIDENT AT
THE OPERA**

JAMES JOHNSTON
SANG

THE DUKE IN "VERDI'S "RIGOLETTO"

AND NOT TUODOR DAVIES AS
ORIGINALLY ANNOUNCED



Tudor Davies, principal tenor,
Carl Rosa Opera Co.

the coming season of the Dublin Grand Opera Society at the Gaiety should have much of the atmosphere of pre-war days.

The stage will scintillate with stars from over the water, the majority of them quite young.

From famed Sadler's Wells come Victoria Sladen, Roderick Jones, James Johnston, Owen Brannigan, and Ivan Dixon. From the Carl Rosa there will be Tudor Davies, Ruth Packer (in private life Mrs. Davies), and Frank Sales. There will be Gwen Catley and Vere Laurie, who are unattached to any company.

One evening this week, at the rehearsal rooms in South Leinster Street, I had a whispered chat in a corner with tenor James Johnston while the 40-strong chorus, Patricia Black (in an eye-catching red hat with white dots), and Richard Mason went through scenes from "Trovatore."

Irish Parentage

A SH-BLONDE Victoria Sladen hails from Lancashire, Owen Brannigan from Newcastle-on-Tyne (of Irish parentage, he was never in Ireland until he came with the company to Belfast last July).

The conductors: Commdt. J. M. Doyle and Arthur Hammond.

It is hoped that performances will start punctually and intervals be cut to a minimum so as to permit people sufficient time at the conclusion to catch their buses.



Owen Brannigan

Pyke Goes to the Opera



Victoria Sladen as *Madam Butterfly*, Ivan Dixon as *Pinkerton*, and Roderick Jones as *Sharpless* in Puccini's opera.

Back From Germany

JOHNSTON, who went to Sadler's Wells in early summer, has just returned from a nine-weeks' tour of Germany with the company, during which time he sang in Berlin, Hamburg and other centres.

In Berlin performances were given in the Deutsches Opera House, which has been repaired.

Johnston wandered freely through the Russian zone, attended there a superlative performance of Gluck's "Orpheus and Eurydice," by a German company.

At Hamburg the Sadler's Wells scenery was delayed for a fortnight, but the German stage staff were able to provide suitable settings almost at a moment's notice.

WHEN at 10.25 to-night the curtain rings down on "Rigoletto" there ends the most successful season of opera in Dublin for a score of years.

During the last fortnight tickets for the Gaiety have been as eagerly in demand as were cycle tyres during the height of the Emergency. I've heard of 15/- each being offered for dress circle seats for this evening.

Up to the matinee performance 18,500 people had squeezed themselves into the Gaiety. To-night's attendance will swell the total to 20,000.



PYKE goes again to the operas and returns with impressions (left to right) of Vere Laurie as Mephistopheles, Gwen Catley as Gilda, Tudor Davies as Faust, and (below) James Johnston also as Faust.

Carl Rosa Debut

PATRICIA BLACK made her debut with the Carl Rosa Opera Company in Hull on Wednesday last.

She sang the role in which she has won renown in Dublin—the gypsy Azucena in "Trovatore." Hull opera-goers clapped loudly and long at the finish.

Miss Black will return to Dublin in May for the Gaiety season by the Dublin Grand Opera Society.

Flintoff Moore

The death has occurred in England of **Flintoff Moore**, the baritone, well-known in Dublin, where he sang with the Moody-Manners, O'Mara and Carl Rosa opera companies. He was here in 1936 with the Universal Opera Company, which he founded with his wife. Moore was 56.

J. J. F.

Here and There

While making a 'phone call from the Gaiety a few evenings ago I unexpectedly found myself talking to **Patricia Black**, who was on the line from Glasgow after giving a performance there with the Carl Rosa Company, of which she has been a member since Christmas.

"They are a grand crowd and a joy to work with," she told me. **Joan Hammond**—who is going to Australia in June—has been Carl Rosa guest artist in "Butterfly" and "Trovatore"; also in a performance of "Trovatore" with **Miss Hammond** and **Miss Black** was **Miss Johnston**.

The bomb damage having been repaired, **La Scala, Milan**, re-opens at the end of this month for a six-week season under **Aturo Toscanini**.

Absolved by the Musicians' Council of Rome of charges of collaboration with the Germans, **Beniamino Gigli** is now in Stockholm with an Italian opera company. He is expected to sing in London next month.

J. J. F.

A Record

DUBLIN Grand Opera Society has gone from strength to strength in its ambitious autumn season at the Gaiety Theatre. It continues with its second

week to-morrow night and is to stage a gala night on Tuesday to be attended by the President of Eire, Mr. Sean T. O'Kelly, occupying the State box, and the whole of the Diplomatic Corps, who will occupy the remaining boxes.

Bookings for the present season have been a record. It seems a pity the Society should have decided not to have a season in Cork this year. Since that decision was reached it has been reconsidered, and even at this late hour may be reversed.

They made a loss in Cork last year and do not wish to repeat it. Result was, I hear, that Cork was abandoned by the executive. Reason for reconsideration was an appeal on behalf of Cork by Mr. Eamon O'Neill, Deputy Speaker of the Dail, and well-known figure in Cork.

No-loss Offer

IT was suggested to him that Cork might be prepared to guarantee the Dublin Grand Opera Society against loss in the sum of about £200.

It seems that otherwise Dublin Grand Opera Society will not make the journey this winter, though the success in Dublin with popular operas may help to decide the matter.

The annual luncheon at the Gresham with the president of the Society, Professor John F. Larchet, in the chair, was not as big an affair as the annual dinner used to be, but for all that it was a brilliant gathering of Eire music-lovers.

BELFAST SINGER SCORES IN DUBLIN OPERAS

By "Sunday Independent" Music Critic.

DUBLIN'S favourite musical recreation, Grand Opera, is being well catered for at the Gaiety Theatre, where a fortnight's season is being presented by the Dublin Grand Opera Society. The title of this Society suggests an organisation for the presentation of grand opera by Dublin singers and orchestras. Indeed during the last few years this impression has been confirmed, for practically entire casts were recruited from Dublin and other parts of Ireland.

Though our singers responded courageously and wholeheartedly to the demands made upon them, only a few were capable of giving satisfying performances. We are not rich in first class singers, and the great majority of those available had no training in the special requirements of grand opera performance.

In a public statement, the Society's President, Dr. J. F. Larchet, says: "It is the aim of the Dublin Grand Opera Society, firstly, to provide performances of a high standard of excellence, and, secondly, to foster native talent and to lay the foundations of a National School of Opera, which shall be truly evocative of the Irish spirit."

GUEST ARTISTS

I have italicised the order of the Society's aims. In pursuit of its first aim, about ten singers drawn from the Sadler's Wells and Carl Rosa Opera Companies are assisting the Society in its present season. It should be a great source of satisfaction to everybody that numbered among these is James Johnston, the brilliant Belfast tenor, who, as far as I am aware, commenced his operatic career with the D.G.O.S., or a kindred organisation in Dublin.

Here we have a splendidly equipped singer, eminently suitable for Grand Opera, who earlier lacked the essential stage training to make him completely effective, returning to us with vastly increased operatic technique, gained from working with a professional company.

Of the visiting sopranos, Gwen Catley has yet to be heard; she will play Gilda in "Rigoletto" on Tuesday next. Ruth Packer in "Il Trovatore" and Victoria Sladen in

"Faust," "Madam Butterfly" and "La Bohème," have given most satisfying performances in their respective roles. Their voices are of different timbre and each will have her particular set of admirers. Both, however, have the same gift of artistic sensitiveness and sing with a fine appreciation of their music, the script and the dramatic situation. Perfectly timed gestures and movements are made by them with a smoothness that makes them seem natural and spontaneous, the whole making for performances of a high standard of excellence."

Another fine artist from whom much can be learned is Roderick Jones, who played Valentine in "Faust," Sharpless in "Madame Butterfly," and Marcel in "La Bohème." With him, also, there is no striving for effect, but artistic interpretation of his various roles. These have impressed me most of the visiting artists.

With regard to the second aim of the Society there is little to report. Patricia Black is a prime favourite, and this season her singing has a greater appeal because of her improved powers of interpretation. Rather stilted movements and gestures limit her range of expression, but such a sincere performer is bound to benefit by working with more experienced artists. John Lynskey has many times taken a highly successful place in company with distinguished operatic performers. Richard Mason will always give a capable performance of any of the not too exacting roles, and Josephine O'Hagan can always be relied upon to give satisfaction in minor leading parts. Ben Ennis, Thos. J. Synnott, Brendan Roberts and W. Barriscale are learning the importance of the small parts they play, and Joseph Flood is a most useful character actor.

There is no sign, however, of new singers of any great merit serving their apprenticeship in minor roles.

Many of those who in previous seasons played leading parts could, with benefit to the pursuance of their study of opera technique, take on the playing of lesser parts, but this is, perhaps, too much to be expected.

The Society's chorus is a vital factor and is finding its feet. It is becoming, as it should be, one of the actors in the cast, conscious of its role in the unfolding of the drama.

FIRST WEEK
= MON = SAT
"FAUST"

TUE = THURS = SAT
"IL TROVATORE"
= WED =
"MADAME BUTTERFLY"
= FRI =
"LA BOHEME"

SECOND WEEK
= MON = SAT MAT
"LA BOHEME"
= TUE = THURS = SAT
"RIGOLETTO"
= WED =
"FAUST"
= FRI =
"MADAME BUTTERFLY"

ARTISTES

GWEN CATLEY
RUTH PACKER
VICTORIA SLADEN
PATRICIA BLACK
JOSEPHINE O'HAGAN
JAMES JOHNSTON
TUDOR DIXIES
IVAN DIXON
FRANK SALE
RODERICK JONES
JOHN LYNKEY
OWEN BRANNIGAN
VERE LAURIE
RICHARD MASON
JOSEPH FLOOD

GUEST CONDUCTOR! = ARTHUR HAMMOND

DUBLIN GRAND OPERA SOCIETY

Gaiety Theatre, commencing Monday, 13th May, 1946

P. J. TOWN TOSCA ^{B. MOSS}

(Giacomo Puccini)

VICTORIA SLADEN
~~JOHN LYNDSKEY~~
~~JOHN LYNDSKEY~~

IVAN DIXON
SAM MOONEY

JOSEPH FLOOD

Conductor : ARTHUR HAMMOND

R. J. CAREY L. W. KENNEDY

OTHELLO

(Guiseppi Verdi)

RUTH PACKER

PARRY JONES

EDMOND DUNLEAVY

JOSEPH FLOOD

G. ANDREWS PATRICIA BLACK D. BROWNE

Conductor : Comdt. J. M. DOYLE

J. G. BLACK

B. ROBERTS K. ADAMS LA TRAVIATA

B. ENNIS (Guiseppi Verdi)

H. BRITTON

RUTH PACKER

IVAN DIXON

JOHN LYNDSKEY

SAM MOONEY

Conductor : Comdt. J. M. DOYLE

N. DE RIVA O'PHILLAN R. J. CAREY

IL TROVATORE

H. BRITTON

R. J. CAREY (Guiseppi Verdi)

BERNARD ROSS [MAY 18th]

RUTH PACKER

PARRY JONES
(May 18th)

PATRICIA BLACK

JOHN MYRAN
(May 22nd)

JOHN LYNDSKEY [MAY 22nd] SAM MOONEY

Conductors : Comdt. J. M. DOYLE (May 18th)

ARTHUR HAMMOND (May 22nd)

B. ENNIS

THE FLYING DUTCHMAN

(Richard Wagner)

FIRST WEEK

Mon., May 13 Tosca
Tues., " 14 Othello
Wed., " 15 La Traviata
Thurs., " 16 Tosca
Fri., " 17 Othello
Sat., Mat., May 18, Tosca
Sat., Evg., May 18, Il Trovatore

MARY CHERRY

GEORGE CHITTY

DERMOT BROWNER

PATRICIA BLACK

JOSEPH FLOOD

Conductor : ARTHUR HAMMOND

Operas Produced by Sydney Russell

Chorus Mistress

Julia Gray

SECOND WEEK

Mon., May 20 Othello
Tues., " 21 Flying
Wed., " 22 Il Trovatore
Thurs., " 23 Flying
Fri., " 24 La Traviata
Sat., Mat., May 25, do.
Sat., Evg., May 25, Flying Dutchman

MAY 20TH = GRAND GALA NIGHT

THE PRESIDENT & MRS. O'KEILLY PRESENT

TUE. MAY # PATRONS NIGHT

14TH

DRESS CIRCLE FOR PATRON MEMBERS

GAIETY THEATRE

Box Office Open Daily
from 10 a.m. to 9 p.m.

Telephones :
22205—6.

THE DUBLIN GRAND OPERA SOCIETY

(11 Leinster St. South)

SPRING SEASON

13th MAY, 1946—25th MAY, 1946

presents

THE FLYING DUTCHMAN	...	Richard Wagner
OTHELLO	...	Giuseppe Verdi
TOSCA	...	Giacomo Puccini
LA TRAVIATA	...	Giuseppe Verdi
IL TROVATORE	✓ ...	Giuseppe Verdi

with

RUTH PACKER, VICTORIA SLADEN, MARY
CHERRY, PATRICIA BLACK, ~~JOHN MERRIDAN~~,
PARRY JONES, IVAN DIXON, GEORGE CHITTY,
JOSEPH FLOOD, EDMOND DUNLEAVY, ~~ARTHUR~~
~~FEAR~~, JOHN LYNSEY, DERMOT BROWNER,
SAM MOONEY.

ROBERT PARKER
BERNARD ROSS

Musical Director, D.G.O.S. : Comdt. J. M. DOYLE, Mus.B.

Guest Conductor : ARTHUR HAMMOND.

MEMBERS TAKING PART IN THE PRODUCTIONS:

Miss Kathleen Adams	Miss Alice Moffat
" May Adams	Mrs. Maura Mooney
" Gertrude Andrews	Miss Molly Murphy
" Marjorie Barry	" Maureen Murray
" Marjorie Bassett	" Pauline Nolan
" Una Bodie	" Edith Newman
" Joan Breene	" A. Ely-O'Carroll
" Louie Cameron	" Molly O'Malley
" May Campbell	" May de Riva O'Phelan
" Monica Condron	" Ita Owens
" Bridie Coyle	" Joy Palmer
" Rita Cullen	" Josephine Power
" Lily Doyle	" Kitty Vaughan
" Barrie Daniels	" Eileen Waldron
" Florrie Draper	" Aileen Walsh
" Lily Duggan	" Patricia Young
" Aureen Fagan	Mr. Ben Ennis
" Kay Fitzgerald	" Anthony J. Hackett
" Ita Fogarty	" Luke W. Kennedy
" Kathleen Furlong	" John McKeown
" Eva Jennings	" Gerard V. Mooney
" Eithne Kavanagh	" Eamonn Mooney
" Maire M. Keogh	" Desmond Mooney
Mrs. May Larkin	" Christopher Moran
" May Mackey	" Sean Murphy
Miss Vera Martin	" Jack Murray
" Alice McGauran	" Liam O'Connor
Mrs. Muriel Mason	" Sean O'Flanagan
Mr. Frank Armstrong	" William O'Kelly
" Joseph G. Black	" Harry O'Neill
" Harry Brittain	" Brendan Roberts
" James Brittain	" Thos. J. Synnott
" Robert J. Carey	" Albert E. Timlin
" Jack Casey	" Patrick J. Tobin
" Gerald Duggan	" William Tobin

PRICES OF ADMISSION:

Boxes - £1.4.0 ; £1.16.0 ; £2.8.0

Dress Circle : 6/-

Parterre : 4/-

Upper Circle : 3/-

Gallery (Unreserved) : 1/-

Patrons Night—Tuesday, 14th May,
(Dress Circle reserved for Patron members)

Hon. Secretary : A. E. TIMLIN, 2 Hollybrook Park,
Clontarf. (Tel. 35689).

(7) EXCERPTS from the OPERAS by the DUBLIN GRAND OPERA
SOCIETY—

"Soldiers' Chorus"—Il Trovatore (Verdi)

"Anvil Chorus"—Il Trovatore (Verdi)

"Drinking Song"—La Traviata (Verdi)

"Soldiers' Chorus"—Faust (Gounod)

Conductor—JULIA GRAY

ACCOMPANIST
A. GORDON SPICER
AT THE
THEATRE ROYAL
ORGAN

— did not
appear
next
season

VERDI dominates the fortnight's season which the Dublin Grand Opera Society will give at the Gaiety, commencing on Monday week.

Of the five works to be presented, three are by Verdi—"Othello," "La Traviata" and "Il Trovatore." The remaining operas are Wagner's "Flying Dutchman" and Puccini's "Tosca."

"Othello," which is a great rarity in Dublin, belongs to the composer's fourth and last phase and is an unquestioned masterpiece.

A discerning English critic has called it "the richest expression of the Italian conception of serious opera in the nineteenth century . . . For the characterisation and the atmosphere one cannot say more than that they match in music Shakespeare's in poetry."

"The Flying Dutchman" is an early work and, musically, one of Wagner's lightest. But the demands on the scenic designer are formidable—he has to show two ships coming into harbour and one of them sinking near the shore.

The Artists

Three cross-Channel singers who were here for the same Society's season last autumn—Ruth Packer, Victoria Sladen and Ivan Dixon—are again engaged. Other visiting artists will be Mary Cherry, John Lynskey, Parry Jones, George Chitty, Edmond Dunlevy and Arthur Fear.

Patricia Black, who has been singing with the Carl Rosa Company returns to Dublin to sing in "Othello," "Trovatore," and "The Flying Dutchman."

Mary Cherry, who will be Senta in the Wagner opera, was born in the Argentine and has sung with Lauritz Melchior and Helen Traubel, stars of the New York Metropolitan Opera.

Commandant J. M. Doyle is musical director, with Arthur Hammond as guest conductor.

**JOHN MYRRIDAN
NOT APPEARING**

**ROBERT PARKER
APPEARS IN**

**"THE FLYING DUTCHMAN" ARTHUR
FEAR
& JOHN LYNKEY**

SING SCARPIA NOT ARTHUR FEAR

W. T. O. C. A.

On Tuesday, at the Gaiety Theatre, "Othello" will be presented in Dublin for the first time for a generation or two.

The sponsors are the Dublin Grand Opera Society; the principal singers are Parry Jones, Ruth Packer, Patricia Black, Edmond Donlevy and Joseph Flood.

On Monday "Tosca" will be seen, with Victoria Sladen, Ivan Dixon, John Lynskey and Sam Mooney.

"La Traviata" comes on Wednesday, the principal artists being Ruth Packer, Ivan Dixon, John Lynskey, and Sam Mooney.

"Trovatore" is due on Saturday evening. The singers: Ruth Packer, Patricia Black, and John Myrridan.

The Wagner opera, "The Flying Dutchman," will be produced on the Tuesday of the second week.

Arthur Fear, who was billed for "Tosca" and "The Flying Dutchman," is indisposed and will not appear. His role in "Tosca" will be filled by John Lynskey and in the Wagner work by Robert Parker, a veteran of the Quinlan and Beecham opera companies.

Gaiety—Apart from an occasionally over-vigorous passage by the orchestra resulting in a "shouting down" of the singers—there was a moment when Sam Mooney appeared to be singing strenuously but his voice was as if it had been blotted out completely—the performance of "Tosca" with which the Dublin Grand Opera Society opened its season last night was extremely fine. This most melodramatic of operas, with the music woven, as it were, perfectly into the action, demands strong clear-cut playing from the cast. We had that last night. The characters of the three principals, playthings of their own passions and victims of circumstances, were painted with unerring hands. Victoria Sladen, playing Tosca in Dublin for the first time, sang the passionate music of the part with feeling and effect, and realised to the full the dramatic possibilities of the second act. John Lynskey took on the part of Scarpia at short notice. He gave a vivid picture of the cruel and heartless Chief of Police. The Mario was Ivan Dixon, a tenor of considerable volume and dramatic power. Sam Mooney did well as the hunted Angelotti and Joseph Flood repeated his pleasant little sketch of the busy Sacristan. R. J. Carey was the Spoletta. The Shepherd boy's song was nicely sung by Brendan Moss and the usual company of choir boys enjoyed their happy dance around the Sacristan in the first act. Arthur Hammond conducted and Sydney Russell was the producer.

To-night—Verdi's "Othello."

A FORTNIGHT'S OPERA FOR DUBLIN

Dublin Grand Opera Society have secured the services of some noted guest artists for their fortnight's spring season, which commences at the Gaiety to-morrow night. The first week's programme is—Monday, Thursday and Saturday matinee—"Tosca" (Victoria Sladen, Ivan Dixon, John Lynskey and Sam Mooney); Tuesday and Friday—"Othello" (Parry Jones, Ruth Packer, Patricia Black, Edmond Donlevy and Joseph Flood); Wednesday—"La Traviata" (Ruth Packer, Ivan Dixon, John Lynskey, Sam Mooney); Saturday night—"Il Trovatore" (Ruth Packer, Parry Jones, Patricia Black, John Lynskey and Sam Mooney). **B. E. ROSS**

The musical director is Comdt. J. M. Doyle and Mr. Arthur Hammond is guest conductor. The production is by Sydney Russell, with Julia Gray as chorus mistress.

Gaiety—The Dublin Grand Opera Society will include Wagner's "The Flying Dutchman" in their second week's programme with performances on Tuesday, Thursday, and Saturday evening. The principal roles will be taken by Mary Cherry, George Chitty, Dermot Browner and Patricia Black. The other operas presented will be "Othello" on Monday with Ruth Packer, Parry Jones, Edmond Donlevy, Joseph Flood and Patricia Black; "Il Trovatore" on Wednesday with Ruth Packer, John Lynskey and Sam Mooney; "La Traviata" on Friday and Saturday's matinee with Ruth Packer, John Lynskey and Sam Mooney. Production by Sydney Russell. Conductors—Commdt. J. M. Doyle and Arthur Hammond.

**PARRY JONES
NOT JOHN MYRRIDAN**

**IVAN DIXON
EXCLUDED FROM CAST
* BERNARD ROSS
NOT JOHN LYNKEY**

GUEST ARTISTES—

**RUTH PACKER, VICTORIA SLADEN,
MARY CHERRY, PATRICIA BLACK,
PARRY JONES, IVAN DIXON,
GEORGE CHITTY, JOHN LYNKEY,**

**EDMOND DUNILEY, ROBERT PARKER,
SAM MOONEY, JOSEPH FLOOD.**

GAITY

Nightly, 7.30.
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT, THURS. and SAT. MAT.

TOSCA

Victoria Sladen, Ivan Dixon, John
Lynskey, Sam Mooney, Joseph Flood

Conductor—Arthur Hammond,

Leader—Terry O'Connor,

Producer—Sydney Russell,

Tuesday and Friday—"OTHELLO,"

Wednesday—"LA TRAVIATA,"

Saturday Evg—"IL TROVATORE."

Booking open daily, 10 a.m. to 9 p.m.

GAITY

NIGHTLY, 7.30.
SAT. MAT. 2.30.

DUBLIN GRAND OPERA SOCIETY
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TO-NIGHT, THURS. and SAT. MAT.

TOSCA

VICTORIA SLADE, IVAN DIXON,
JOHN LYNSEY, SAM MOONEY,
JOSEPH FLOOD

Conductor: ARTHUR HAMMOND

Leader: TERRY O'CONNOR

Producer: SYDNEY RUSSELL

Tues and Friday—OTHELLO

Wednesday—LA TRAVIATA

Saturday Evening—IL TROVATORE

Gaiety—Apart from an occasionally over-vigorous passage by the orchestra resulting in a "shouting down" of the singers—there was a moment when Sam Mooney appeared to be singing strenuously but his voice was as if it had been blotted out completely—the performance of "Tosca" with which the Dublin Grand Opera Society opened its season last night was extremely fine. This most melodramatic of operas, with the music woven, as it were, perfectly into the action, demands strong clear-cut playing from the cast. We had that last night. The characters of the three principals, playthings of their own passions and victims of circumstances, were painted with unerring hands. Victoria Sladen, playing Tosca in Dublin for the first time, sang the passionate music of the part with feeling and effect, and realised to the full the dramatic possibilities of the second act. John Lynskey took on the part of Scarpia at short notice. He gave a vivid picture of the cruel and heartless Chief of Police. The Mario was Ivan Dixon, a tenor of considerable volume and dramatic power. Sam Mooney did well as the hunted Angelotti and Joseph Flood repeated his pleasant little sketch of the busy Sacristan. R. J. Carey was the Spoletta. The Shepherd boy's song was nicely sung by Brendan Moss and the usual company of choir boys enjoyed their happy dance around the Sacristan in the first act. Arthur Hammond conducted and Sydney Russell was the producer.

The Dublin Grand Opera Society opened their season at the Gaiety Theatre last evening with a very fine performance of Puccini's "La Tosca."

Miss Victoria Sladen was an admirable Tosca. Her voice had the power and passion the role requires. In the first Act, her scene with Mr. Ivan Dixon, who filled the part of Mario Cavaradossi extremely well, was on a high level, both vocally and dramatically.

Mr. John Lynskey made a very satisfactory Scarpia. His cynicism was very telling in the cruel, violent atmosphere of the second act, which Puccini has expressed so realistically in his music. Relief in this emotional intensity was brought by Miss Sladen's beautiful singing of "Vissi d'arte."

The minor parts were adequately filled by R. J. Carey (Spoletta), Luke Kennedy (Sciarrone), J. Flood (the Sacristan), S. Mooney (Angelotti), P. J. Tobin (Jailor). The conductor was Mr. Arthur Hammond and the orchestra (leader Miss Terry O'Connor) played excellently. G. O'B.

"TOSCA"

The Dublin Grand Opera Society opened the Gaiety Theatre season last night with Puccini's "Tosca." This is essentially an opera for the principals, and Victoria Sladen, as guest artist from the Sadler's Wells Opera Company, brought fire and passion to her interpretation of one of the most dramatic operatic roles. Her singing was superb, and in the big aria in the second act she rose to great heights. Her duet with Ivan Dixon in the third act was a fine combination of dramatic feeling and musical interpretation.

Ivan Dixon, as Cavaradossi, gave a performance worthy of the famous Carl Rosa Opera Company, to which he belongs. In the part of Scarpia, John Lynskey is to be commended. Not only is it a strain histrionically, and from the point of view of voice, but the rôle was filled very competently at a week's notice.

Were it not for the orchestra, the production would have been of a satisfactorily high standard, but the artists were at a disadvantage through lack of precision and co-operation in the instrumental work. In places the orchestra—although ably conducted by Arthur Hammond—was two or three bars behind the singers. There was an improvement, however, in the later stages.

To-night—"Othello."

LA TOSCA

(Giocomo Puccini)
By arrangement with G. Ricordi & Co.

POLISHED

PERFORMANCE OF A LOVELY OPERA

THAT "Tosca" is so infrequently performed, in comparison with Puccini's other well-known operas, "Bohème" and "Butterfly," is, to me, inexplicable. It has, I consider, all the dramatic qualities of the other two works, together with some of the most beautiful music Puccini has written; indeed, the "Vissi d'arte" is probably the most beautiful air in modern Italian opera.

I was, therefore, all the more pleased that the Dublin Grand Opera Society were reviving it during their present season at the Gaiety. And a fine performance they gave, for which Arthur Hammond, as conductor, and Sydney Russell, as producer, deserve the highest praise.

In Victoria Sladen, of the Sadlers Wells Co., we have a Tosca of fine acting ability who put great dramatic feeling into her playing, especially in the finale of the second act—a passage which, in the Sardou drama from which the opera is adapted, is said to have provided Bernhardt with a medium for some of her most intensely dramatic acting. Miss Sladen's interpretation of Puccini's music was excellent, especially in the "Music and Love" aria (the "Vissi d'arte d'amor" to which I have referred), in which the beauty of her voice and her appreciation of the melodic line was well exemplified.

SINCERE PERFORMANCE

Ivan Dixon, as Mario, gave a sincere performance, marred slightly by a stiffness in his acting in his first scene, but otherwise almost a faultless reading of the part. His voice is powerful and well produced throughout almost its entire range, and his diction is perfectly clear. I was particularly impressed with the aria, "The Sting of Death."

John Lynskey was not in quite as good voice as usual, especially in the first act, but his performance as Baron Scarpia was as polished as we have come to expect from this fine artist.

The smaller rôles were competently filled by Sam Mooney, Joseph Flood, R. J. Carey, and Luke W. Kennedy. The chorus is not of very great moment in "Tosca," but they gave of their best, and the choir-boys seemed to enjoy themselves.

E. H. W.

"TOSCA"

"Tosca," a crisp, reasonably swift piece of musical melodrama, and Puccini's most bloodthirsty opera (the three leading characters meet violent deaths before our eyes), opened the Dublin Grand Opera Society's Spring season at the Gaiety last evening. Though it has not yet won the Dublin popularity of "Bohème" and "Butterfly"—opera-goers here seem to prefer that violence should be tune-clad by Verdi—"Tosca" has some of Puccini's most memorable snatches of melody and two justly celebrated arias—the soprano's "Love and Music" and the tenor's "The Stars Were Brightly Shining."

The presentation was quite competent, even if it did not catch the excitement of other performances of the work. The soprano and tenor roles were filled by two young but experienced singers—Victoria Sladen and Ivan Dixon. Both, it is understood, were singing these roles for the first time on the stage.

As was noted with pleasure last autumn when she first sang here in opera, Miss Sladen has a smooth voice of rich appeal. Her expressive singing of "Love and Music" was the highlight of the evening. In her acting more authority seemed necessary for the imperious Tosca.

Ivan Dixon sang strongly and made an ardent Mario; his voice possesses a hard quality in its upper register that does not rest altogether comfortably on Puccini's music. The Baron Scarpia of John Lynskey—a role taken at short notice—had excellent enunciation and was honestly sung; the interpretation, however, missed the sinister cunning of the character.

Sam Mooney made what he could of the unwarding part of the breathless Angelotti, and Joseph Flood's sacristan looked like a real character. The chorus sang effectively in their brief scene, but surely it was wrong that, on the entrance of the Cardinal, they should continue kneeling, with their backs to the Prelate?

The orchestra played in good style, though at times it was too loud for the comfort of the singers. Arthur Hammond conducted the performance with fine precision.

Opera That is the Triumph of Old Age

Dublin opera enthusiasts frequently clamour for the production of works outside the usual repertory of about ten. At the Gaiety last evening opera lovers were presented with a work that was not only new to this generation, but an undisputed masterpiece.

"Otello" is the triumph of old age. Verdi wrote it at 74—when most other composers would be doddering in the shade. The opera represents Verdi at the peak of his power as a descriptive musician. There are many magical touches in the vocal and orchestral score, and in the subtle libretto fashioned by Boito there are none of the repetitions to be found in earlier Verdi operas, such as "Trovatore."

Last night's presentation was helped by the fact that many people were familiar with the details of the plot through the comparatively recent production of Shakespeare's play by the Edwards-MacLiammoir Company (whose costumes were lent for the occasion).

A few scenes in the play vanish from the opera, the action in which begins in Cyprus, with Otello and Desdemona man and wife. But Boito did no violence to the story, and skilfully telescoped some of the episodes.

The principals were Parry Jones (Otello), Ruth Packer (Desdemona), Edmond Donlevy (Iago), Patricia Black (Emilia) and Joseph

Flood (Cassio). In the long and exhausting title role Parry Jones sang with power if not quite with passion. He invested Otello with dignity. The vocal demands are enormous, and towards the end of the work signs of strain were apparent.

Ruth Packer, too tall perhaps to be an ideal Desdemona, gave a beautifully-controlled vocal display that reached a very high standard in its purity of tone and phrasing.

Edmond Donlevy (incidentally a brother of the film star, Brian Donlevy) made a subtle Iago, and expertly sounded the sinister note. His voice is light, as was evident during the famous "Credo," which needed more weight. The role of Emilia is diminished in the opera, but Patricia Black, in a handsome costume, made every moment tell.

Joseph Flood again gave a fine characterisation, and, in smaller roles, Joseph Black and Dermot Browner stood out. The chorus had a shaky start, but improved in the later scenes. The orchestral writing provides a wonderful commentary on the action, and the playing—the conductor was Comdt. J. M. Doyle—was praiseworthy.

It is a long opera, and requires of the auditor more concentration than usual, but the effort is well worth while.

By this production the Dublin Grand Opera Society has again put opera lovers in its debt.

GAIETY Nightly 7.30
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY
presents
— TO-NIGHT —

"OTHELLO"

Ruth Packer : Parry Jones
Edmond Donlevy : Joseph Flood
Patricia Black

Conductor: Comdt. J. M. Doyle

Leader TERRY O'CONNOR

Producer SYDNEY RUSSELL

GAIETY Nightly 7.30
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY
TO-NIGHT and SATURDAY MATINEE
"LA TRAVIATA"

RUTH PACKER, IVAN DIXON,
JOHN LYNSEY, SAM MOONEY,

Conductor: COMDT. J. M. DOYLE

SATURDAY EVENING

"THE FLYING DUTCHMAN"



Victoria Sladen

As "LA TOSCA"

GAITY NIGHTLY, 7.30
SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY

PRESENTS

TO-NIGHT (PATRONS' NIGHT),

OTHELLO

Ruth Packer, Parry Jones, Edmond Donlevy, Joseph Flood, Patricia Black,

Conductor — Comdt. J. M. Doyle,
Leader—Terry O'Connor,
Producer—Sydney Russell.

Wednesday—"LA TRAVIATA,"
Thursday & Sat. Matinee—"TOSCA"
Friday—"OTHELLO,"
Saturday Eve.—"IL TROVATORE,"
Booking Daily, 10 a.m. to 9 p.m.

Verdi's "Othello" At Gaiety

An excellent production of Verdi's "Othello" was given by the Dublin Grand Opera Society last evening.

This beautiful, vital music drama, by the 73-year-old Verdi, is a revelation to those who only know his early conventional operas. Boito's libretto, based on Shakespeare's "Othello," and the music with which Verdi clothed it, throbs with intense human emotion.

Comdt. Doyle conducted, and the orchestra interpreted admirably the vivid musical commentary in which Verdi describes the feelings and actions of the characters.

The part of Othello was excellently sung and acted by Mr. Parry Jones; the role of the sinister Iago was carried through in a masterly fashion by Mr. Edmond Dunlevy. Miss Ruth Packer was a charming Desdemona, and her singing was very fine. Miss Patricia Black was satisfactory as Emilia, and Mr. J. Flood as Cassio.

Unlike Verdi's best-known operas, the action is so continuous that one does not think of "Othello" as a series of scenes and numbers between the chief singers. Suffice it to say that the rendering of the opera reached a high musical and dramatic level. The Dublin Grand Opera Company is to be congratulated on the production.

G. O'B.

OTHELLO
(Giuseppe Verdi)

GAITY NIGHTLY, 7.30
SAT. MAT., 2.30.
DUBLIN GRAND OPERA SOCIETY

TO-NIGHT AND FRIDAY

OTHELLO

RUTH PACKER, PARRY JONES,
EDMOND DONLEVY, JOSEPH FLOOD,
PATRICIA BLACK

Conductor: COMDT. J. M. DOYLE
Leader: TERRY O'CONNOR
Producer: SYDNEY RUSSELL

Wednesday—LA TRAVIATA

Thursday and Sat. Matinee—TOSCA

Saturday Evening—IL TROVATORE

:: Booking Daily 10 a.m. to 9 p.m. ::

OPERA PATRONS' RECEPTION

A reception was held last night—Fourth Patron Members Night—in the Tea Lounge of the Dress Circle of the Gaiety Theatre, after the first production of Verdi's "Othello" by the Dublin Grand Opera Society. (Notice on Page 4.)

Attended by the Patron Members of the Society and their friends, the reception was organised under the chairmanship of Mr. Charles E. McConnell, F.I.P.A. (Chairman, Patron Members' Committee), to give them an opportunity to meet the principal cross-channel artistes, among whom were: Ruth Packer, Victoria Sladen, Patricia Black, Parry Jones, Ivan Dixon, Edmond Dunlevy.

Those present included: Dr. John F. Larchet and Mrs. Larchet, Mr. Charles E. McConnell, Mr. Joseph Brennan, Mrs. M. Tyrrell, Dr. J. J. Phelan and Mrs. Phelan, Mr. Hubert Briscoe, Dr. H. L. Redmond and Mrs. Redmond, Mr. and Mrs. Peter McCarthy, Mr. and Mrs. Victor Waddington, Mr. and Mrs. M. W. O'Reilly, Mr. Sydney Mathews, Mr. and Mrs. Montford Baker, Dr. and Mrs. Abrahamson, Mr. and Mrs. K. C. Fitzgerald; Mons. Louis Jammett and Mme. Jammett, Mr. J. J. O'Leary, Mr. and Mrs. J. W. Lane, Mr. and Mrs. David Glasgow, Lady Talbot de Malahide, Mr. Oliver O'Brien, Lt.-Col. Barron, Miss May Kneafsey, Mr. Eamonn O'Neill, T.D., and Mrs. O'Neill; Mr. and Mrs. Michael Scott, Dr. M. O'Hea and Mrs. O'Hea, Mr. Justice and Mrs. Davitt, and Mr. Denis McCullough.

A reception was held in the Tea Lounge of the Dress Circle of the Gaiety Theatre after the production of "Othello." Attended by the patron members of the Society and their friends, the reception was organised under the chairmanship of Mr. C. E. McConnell, F.I.P.A. (Chairman, Patron Members' Committee), to give the patrons an opportunity to meet the principal cross-channel artistes, among whom were Ruth Packer, Victoria Sladen, Patricia Black, Parry Jones, Ivan Dixon, Edmond Dunlevy.

Those present included: The Lord Mayor and the Lady Mayoress, Dr. J. F. Larchet and Mrs. Larchet.

During a speech from the stage earlier in the night, Mr. C. E. McConnell said that the Society had been invited to give a week's season of opera in Belfast next September. Expenses will be guaranteed.

"Othello" At Gaiety

OPERA SOCIETY BREAKS NEW GROUND

NEARLY all present at the Dublin Grand Opera Society's production of "Othello" in the Gaiety Theatre were seeing this great Verdi work for the first time, as I understand that this was its first performance in Dublin.

There is a surprisingly large amount of Shakespeare in this music drama (it can be more appropriately described thus than as opera), and Verdi has shown that only he could write music adequately to interpret Shakespeare's play.

The present production was chiefly characterised by a spirited and clever performance by Edmond Dunlevy as Iago. The craftiness of the character, his sinister plotting and heartlessness made one think of the Devil himself. His singing and diction, too, were completely satisfying, as for instance in his "Credo" in the second act. This aria, the words of which are entirely the work of the librettist Boito, is a masterpiece of invective.

A HEAVY ROLE.

Parry Jones, in the same part, lacked subtlety in his interpretation until his scene in Act 3 with Desdemona. From then on he gave an excellent performance. The part is, of course, a very heavy one, so it is not surprising that his voice showed signs of strain before the end.

Ruth Packer, as Desdemona, has a voice of a great range of expression from the sad sweetness shown in the "Willow Song" (which, by the way, is a genuine Italian folk tune) to her dramatic singing in the scenes with the wrathful Othello.

Patricia Black, who is now with the Carl Rosa Company, played Emilia with understanding; it is not a great singing part, but it calls for some subtle acting in which Miss Black did not disappoint. Joseph Flood as Cassio, and John G. Black as Roderigo, were very satisfying.

The chorus, after a somewhat ragged start, showed that they knew their work. There is some tricky orchestration in this work and, apart from one or two mistakes in the wood-wind and an occasional fluffed horn, the orchestra did very well under their conductor, Commandant J. M. Doyle. Sydney Russell was responsible for a very efficient production.

GUEST ARTISTE AGAIN PLEASES

Ruth Packer is an amazing artiste! After playing, on Tuesday night, the extremely arduous role of Desdemona, she followed it immediately with a fine performance of the totally different character of Violetta in the Dublin Grand Opera Society's third production, "La Traviata." Her reading of the part was always in character and her singing, especially in such passages as her scene with John Lynskey in Act 2 and in her death scene, was sweet and clear. She was delightfully gay in her coloratura passages in the first act.

Ivan Dixon was the Alfred, and again he sang with fine feeling and gave a performance which, on the whole, was admirable. There is a slight harshness on some notes in the upper register.

John Lynskey, as Georges Germont, showed great dramatic feeling, succeeding admirably in conveying the character of the father fighting for the happiness of his children. He, however, seemed to be suffering from a slight cold.

Mary de Riva O'Phelan, Kathleen Adams, Sam Mooney, Brendan Roberts, H. Brittain, R. J. Carey and Ben Ennis completed a competent cast. Considering the difficulties of an amateur society in rehearsing five operas, the chorus did remarkably well; there were a few slips and missed cues, but their work generally was excellent.

Commandant J. M. Doyle conducted with a keen understanding of Verdi's score, and the production by Sydney Russell was admirable.

E. H. W.

"La Traviata"

AFTER the beauty and reality of Verdi's "Othello," his "La Traviata" seemed more artificial and sentimental than ever. Yet the opera was very well produced by the Dublin Grand Opera Society last evening, the conductor being Commandt. Doyle.

The scenic effects and costumes were excellent. There was a good chorus, the orchestra played very well and there was an efficient all-round cast.

Miss Ruth Packer was very good as Violetta, though there was at times a tendency to faulty intonation. Mr. Ivan Dixon sang well as Alfred and Mr. John Lynskey was satisfactory in the role of the father.

But the unreality of the theme and its treatment obtruded itself, especially when good diction brought out some of the absurdities of the English translation.

The singers, nevertheless, performed their roles well in the time-honoured manner. Violetta worked up her solo scene excellent in Act 1. All three characters brought out the pathetic emotion of the second act. But the finest scene was the Finale of Act III, when Miss Packer sang beautifully and the chorus produced a fine sonorous climax.

G. O'B.

"LA TRAVIATA" AT THE GAIETY

Good, old-fashioned Dublin roars of applause greeted Ruth Packer at the final curtain of the Dublin Grand Opera Society's performance of "La Traviata" in the Gaiety Theatre, Dublin, last night. This talented English soprano's interpretation of Violetta, following so soon after her performance as Desdemona in Verdi's less well-known opera, has obviously won her a warm place in the hearts of Dublin audiences. "Although her voice has great power, she has it under perfect control, and her singing of "Some Time in After Years" in the second act was admirably restrained.

Ivan Dixon, another guest artist, was the Alfred, and made the part as impressive as the stilted limitations of the libretto allow. He is an experienced lyric tenor, and from his initial "Brindisi" to the final curtain, it was clear that the exigencies of the rôle held no terrors for him. John Lynskey was in unusually fine voice as Germont, senior, and his singing of "In Fair Provence" made one feel that in him we had an operatic baritone who had nothing at all to fear from comparison with visiting artists. Smaller parts were filled, with varying degrees of success, by Kathleen Adams, R. J. Carey, Sam Mooney, Mary de Riva O'Phelan, Brendan Roberts, H. Brittain, and Ben Ennis.

The chorus sang confidently, but seemed ill at ease in their unwonted eighteenth century grandeur. Their first and third act exits were more suggestive of the congregation leaving church after a funeral than of guests repairing to merry-making at a party.

Commandant J. M. Doyle conducted, and brought the orchestra successfully through the familiar music. The famous first act prelude was somewhat marred by the weakness of the string section.

GAIETY NIGHTLY, 7.30.
SAT. MAT., 2.30.
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT

LA TRAVIATA

RUTH PACKER, IVAN DIXON,
JOHN LYNKEY, SAM MOONEY.
Conductor: COMDT. J. M. DOYLE
Leader: TERRY O'CONNOR
Producer: SYDNEY RUSSELL
Thursday and Sat. Matinee—TOSCA
Friday—OTHELLO
Saturday Evening—IL TROVATORE
Booking Daily 10 a.m. to 9 p.m.

"La Traviata" At Gaiety

THAT highly stylised opera, "La Traviata," was the Dublin Grand Opera Society's choice for the third performance of its Gaiety season. The work was most attractively staged and dressed, and the drama of the piece was adequately conveyed by means of sound acting and diction by all the principals. There were some moving moments in the second and third acts.

Ruth Packer, fresh from her laurels of the previous evening, sang Violetta with much feeling for the changing emotions of the part. There was intensity of sorrow in her work in the second act, and she rendered the show passage with much ease and purity of tone.

John Lynskey's performance as the father was really admirable. He realised the strong man aspect of the character, perfectly and filled the stage whenever he appeared. His singing, as usual, had warmth and feeling, and his natural dignity never deserted him.

The rather thankless part of Alfred was sung competently, but with a suggestion of harshness in the voice, by Ivan Dixon, who has also good stage presence. The smaller parts were all filled by reliable and experienced members of the company, and the chorus was alive and hearty, and contributed much to the decoration of the first and third acts.

The "Traviata" score is extremely attractive in its delicacy and variety, and Commandt. Doyle conveyed its subtleties very well; but one could not help wishing for more numerical strength in the strings at times. The producer was again Sydney Russell.

To-Night—"Tosca."

LA TRAVIATA

(Giuseppe Verdi)

Operatic star of the week has been Ruth Packer, who followed a glowing portrayal of Desdemona in "Othello" on Tuesday with a brilliant rendering of the part of Violetta in "La Traviata" on Wednesday.

VERDI'S "OTHELLO" AT GAIETY

A distinguished audience in evening clothes watched, from the dress circle of the Gaiety Theatre, Dublin, last night, a special patrons' night performance of Verdi's "Othello," by the Dublin Grand Opera Society.

It is not difficult to see why "Othello" has never been one of the popular operas. First, it follows the Shakespeare play very closely, and consequently makes demands on the acting abilities of the cast which very few opera singers are able to fulfil. Then, both orchestral and vocal scores are difficult, and there are few of the tuneful Verdi melodies that endear his other operas to audiences.

Both orchestra and singers got off to a rather shaky start last night, but soon settled down to give a competent performance. The orchestra, conducted by Commandant J. M. Doyle, was unusually good, apart from the inevitable awkward moments with the brass section.

Principal honours must go to Ruth Packer, who played the part of Desdemona. She struck a perfect medium between singing and acting; her voice was clear and soft, and, while her movements and gestures were always completely in character, she never allowed acting to overshadow singing. The same could not be said for Parry Jones, in the title rôle, who concentrated on the dramatic, rather than the musical, aspect of the part. Ruth Packer completely stole the final scene, with her "Willow" and "Ave Maria" arias. Parry Jones was at his best in the duet in the first act.

Edmond Donlevy, who played Iago, has a very good sense of mime and movement—unusual in opera singers; it is a pity that he repeatedly overplays. Patricia Black, appearing as a guest star, ably filled a part which did not call for anything more, and other principals included Joseph Flood, Joseph G. Black and Dermot Browner.

The chorus work was of a high standard. The crowd scenes might have been more imaginatively handled, and the grouping generally could have been better. Sydney Russell was the producer.



Mary Cherry.

NOW A
MEMBER OF
LARK ROSE OP.
WHERE IN
LIVERPOOL
SHE PLAYED
TITLE RÔLE IN
"LA TOSCA"
(PUCCINI)
AND SANG
DONNA ELVIRA
IN
"MOZARTS
DON GIOVANNI"
IN D. B. O. S.
SEASON SPRING
1947



MR. JOHN LYNKEY

SINGING
WITH
THE
DUBLIN
OPERATIC
SOCIETY
AT THE
OLYMPIA
THEATRE
DUBLIN
DURING
THE
SOCIETY'S

AUTUMN SEASON

APPEARING AS GERMONT IN "LA TRAVIATA"
ON MON OCT 27TH ONLY

AND TONIO IN "IPAGLIACCI"
ON WED OCT 29TH & SAT NOV 1ST.

Four-Footed Stars in The Opera



Miss Ruth Packer (right), who appears as Desdemona in the Dublin Grand Opera Society's production of "Otello" at the Gaiety Theatre, with Miss H. Foy's prize-winning Borzois. On left is Miss Gertrude Andrews, also appearing in the cast.

—"Herald" Photo (R.).

"IL TROVATORE"

Following their excellent production of "La Traviata" the Dublin Grand Opera Society presented their third Verdi opera this season, "Il Trovatore," at the Gaiety on Saturday evening. It was a highly competent production, the chorus was excellent, and the singing of the principals left nothing to be desired.

Patricia Black was ideally suited for the strenuous role of Azucena. Ruth Packer was a faultless Leonora. Parry Jones, despite the heavy strain of singing "Otello" twice earlier in the week, was an effective manrico. Bernard Ross as the Count, and Sam Mooney as Ferrando also deserves special mention.

GAIETY Nightly 7.30
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY
PRESENTS

To-night 7.30 **"IL TROVATORE"**

Ruth Packer : Parry Jones
Patricia Black : Bernard Ross
Sam Mooney

Conductor: Comdt. J. M. Doyle
Leader: TERRY O'CONNOR
Producer: SYDNEY RUSSELL

NEXT WEEK

MONDAY (GALA NIGHT)

"OTHELLO"

TUESDAY, THURSDAY, SATURDAY

"THE FLYING DUTCHMAN"

WEDNESDAY: **"IL TROVATORE"**

FRIDAY and SATURDAY MATINEE

"LA TRAVIATA"

Booking Daily 10 a.m. to 9 p.m.

GAIETY NIGHTLY 7.30
SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY
PRESENT

TO-NIGHT 7.30 **IL TROVATORE**

RUTH PACKER, PARRY JONES,
PATRICIA BLACK, BERNARD ROSS,
SAM MOONEY

Conductor Comdt. J. M. Doyle
Leader, Terry O'Connor
Producer Sydney Russell

Monday (Gala Night) — **OTHELLO**

Tuesday, Thursday, Saturday

THE FLYING DUTCHMAN

Wednesday — **IL TROVATORE**

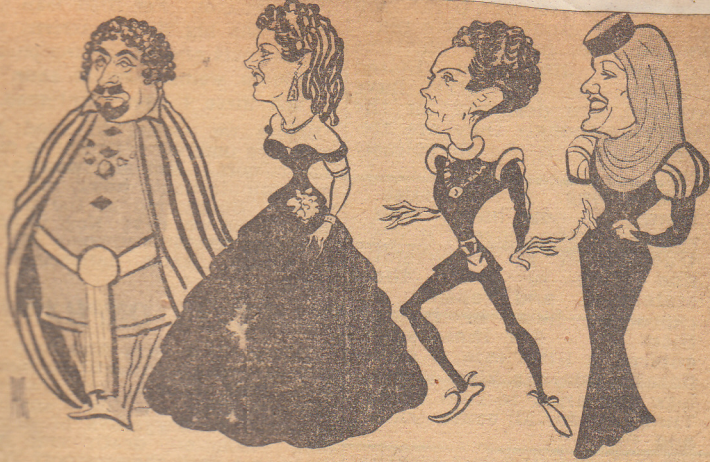
Friday and Saturday Matinee

LA TRAVIATA

BOOKING DAILY 10 a.m. to 9 p.m.

IL TROVATORE

(Giusseppe Verdi)



PRINCIPALS IN "OTELLO": Parry Jones, Ruth Packer, Edmond Donlevy and Patricia Black.

SINGING IN OPERA ADMIRABLE

In "Il Trovatore," the fourth of the operas produced by the Dublin Grand Opera Society during the present season at the Gaiety, the Society's chorus had its first opportunity to demonstrate its ability to the full. In the famous "An Chorus," and in subsequent work both with full chorus and with solo voices only, their singing was admirable, except for a tendency to grow flat in the "Miserere." The balance of voices was, however, somewhat upset by a weakness in the tenor section. This production also gave us the first opportunity of hearing Patricia Black in a part worthy of her supreme artistry, that of Azucena. Her singing was faultless, her diction clear and, above all, her acting had great dramatic intensity. This was the Patricia Black we knew with perhaps a little something added from her experience with the Carl Rosa Company.

Ruth Packer has again given us something to think about in her interpretation of the principal role of Leonora. It was characterised by a beautiful voice, faultless technique and great artistic feeling. Hearing this fine artiste has been one of the most pleasurable experiences of the week.

Parry Jones, as Manrico, was not in good voice. During the earlier part of the work he strained his upper register to such an extent that in the duet with Azucena in the Dungeon Scene, he was hardly audible. His voice, I think, was tired after the heavy work of "Othello" during the week.

Another fine performance was given by Bernard Ross as the Count, although he, too, seemed to be suffering from a throat affection. This, however, was only noticeable at the extremity of his range and scarcely marred his thoroughly musically singing. Sam Mooney (Ferrando) gave a polished performance, being especially effective in the Guard Room scene in Act One.

Commandant J. M. Doyle conducted, and the producer was Sydney Russell.

E. H. W.

"IL TROVATORE"

THE Dublin Grand Opera Society maintained their high standard in their performance of Verdi's "Il Trovatore" last evening, under the conductorship of Commandant Doyle.

From the very first scene, with the good Men's Chorus and Mr. Sam Mooney's fine singing as Ferrando, the opera went extremely well.

In the Garden Scene, Miss Ruth Packer (Leonora) was most effective, and she sang beautifully in the Cloister Scene, where the Women's Chorus was charmingly done. But Miss Packer reached her greatest heights in the scene outside the dungeon in Act 2.

Miss Patricia Black was a great success as Azucena, both on account of her fine singing and the dramatic power of her acting in Act 2, Scene 1 in which the Gypsy Chorus was all excellent. Miss Black sang and played her difficult part most convincingly throughout.

The title role was finely interpreted by Mr. Parry Jones, whose voice was particularly fine in his solo in the scene with Leonora in Act 3.

Mr. Bernard Ross (di Luna) has a beautiful voice and his fine performance was doubly appreciated when one heard that he had only arrived last evening and gone on without rehearsal.

The parts of Ruiz and Inez were well acted by Mr. Brittain and Miss Gertrude Andrews.

As usual, the orchestra (leader Miss Terry O'Connor) was very good.

G. O'B.

ROSS

BERNARD
ROSS
played the
role of the
Count di Luna
on
Saturday
18th May
only
and
JOHN LYNSEY
played
Count de Luna
on the
Wednesday
22nd May.

GAIETY NIGHTLY, 7.30.
SAT. MAT., 2.30.
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT
IL TROVATORE
RUTH PACKER, PARRY JONES,
PATRICIA BLACK, JOHN LYNSEY,
SAM MOONEY
Conductor: ARTHUR HAMMOND
Thursday and Saturday
THE FLYING DUTCHMAN
Friday and Saturday Matinee
LA TRAVIATA

"Il Trovatore" Gave Pleasure

THE first week of the Dublin Grand Opera Society's season at the Gaiety ended on Saturday night with a rousing, and sometimes rough and ready, performance of "Il Trovatore." This hardy old veteran of the operatic repertoire, with all its colour and movement and swashbuckling wedded to the wealth of melody that flowed from the Verdi of the early period, has a popular appeal that probably will never die. A packed house enjoyed itself immensely.

Once again Ruth Packer, as the distressed Leonora, showed her quality as an artist, singing her trying role with ease and sincerity. Patricia Black has made the old gypsy mother one of her greatest parts. Her performance was wholly admirable, played with passionate intensity, and the rich and well-controlled contralto voice was at its best.

The Marrioco was Parry Jones, whose upper register was apparently feeling the strain of the heavy week's work; some of the fireworks did not come off, but nevertheless he gave us good, robust singing most of the time.

Arriving at short notice to play the Count, Bernard Ross—who has been heard in Dublin many times—was not always quite sure of himself, but his experience and command of stage technique carried him through without any serious hitch. He has a fine strong baritone voice and commanding presence. Sam Mooney lent distinction to the secondary, but key part of Ferrando. The chorus sang with pleasing volume and confidence. Commdt. Doyle conducted, and the first-rate production was by Sydney Russell.

GAIELTY NIGHTLY, 7.30.
SAT. MAT., 2.30.
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT

THE FLYING DUTCHMAN
MARY CHERRY, GEORGE CHITTY,
PATRICIA BLACK, ROBERT PARKER,
DERMOT BROWNER

Conductor: ARTHUR HAMMOND

Wednesday: IL TROVATORE. Thursday: THE FLYING DUTCHMAN.
Friday: LA TRAVIATA. Saturday Mat.: LA TRAVIATA. Saturday Evg.: THE FLYING DUTCHMAN.

GAIELTY NIGHTLY, 7.30.
SAT. MAT., 2.30.
DUBLIN GRAND OPERA SOCIETY
To-night and Saturday:

THE FLYING DUTCHMAN

Mary Cherry, Robert Parker,
George Chitty, Dermot Browner,
Patricia Black.

Conductor: Arthur Hammond.

Friday and Saturday Matinee:

LA TRAVIATA

'The Flying Dutchman'

WAGNER'S "The Flying Dutchman," which the Dublin Grand Opera Society performed last evening, did not go with the swing and finish that distinguished their other productions.

Insufficient rehearsal was, no doubt, the explanation of an uncertainty that was noticeable also in the orchestra.

The first Act did not produce its normal weird, dramatic atmosphere, though Mr. Dermot Browner (Daland) sang well, and Mr. Joseph Flood was satisfactory as the Steersman.

The best effects were achieved in Act 2. The Spinning Chorus was good, and Miss Patricia Black was convincing in the part of Mary.

Miss Mary Cherry, who has a fine voice, sang the role of Senta very well.

Mr. Robert Parker (Vander Decken) was at his best in this Act. His demeanour created an atmosphere of mystery and in his duet with Senta his singing was very effective.

Mr. George Chitty filled the role of Erik adequately. The conductor was Mr. Arthur Hammond.—G. O'B.

GAIELTY Nightly 7.30
Sat. Mat. 2.30

TO-NIGHT

'THE FLYING DUTCHMAN'

Mary Cherry, Robert Parker,
George Chitty, Dermot Browner,
Patricia Black

Conductor: Arthur Hammond

GAIELTY NIGHTLY 7.30
SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY
TO-NIGHT

The Flying Dutchman

Mary Cherry, Robert Parker,
George Chitty, Dermot Browner,
Patricia Black,

Conductor—Arthur Hammond.

ON SATURDAY
18TH MAY
BERNARD ROSS
PLAYED THE COUNT
IN "IL TROVATORE"
IN THE PLACE OF
JOHN LYNESKEY WHO
SANG THE SAME DAY
IN MAT. IN "TOSCA"

"The Flying Dutchman"

(By "Herald" Music Critic.)

Continuing the present opera season in the Gaiety Theatre, the Dublin Grand Opera Society last night presented Wagner's "The Flying Dutchman," which in many ways was the least satisfactory of the five productions. One must compliment this Society for their revival of Wagner's operas that have been dormant for the past few years.

In last night's cast was Dermot Browner, who was excellent in the role of Daland (sea captain). He sang superbly all through with faultless intonation, with surety and vigour. Special mention is due for his solo part in Act II, "Wilt Thou My Child."

The captain's daughter, Senta, was played by Mary Cherry, who gave a well considered dramatic performance, singing extremely well especially in Act III. Her voice blended well in the difficult trio and was most effective.

Robert Parker, as the Flying Dutchman gave a good dramatic display. Unfortunately his voice has not the tonal qualities necessary for his music.

FINE DIRECTION

Others in the cast were Patricia Black, George Chitty, and Joseph Flood, who were all well acquainted with the work, and got through successfully. All the artists, and some in particular, owe much to the excellent direction of the conductor, Arthur Hammond. At times, however, the wood-wind, horn and brass sections were uneven. Stage production was fair, lighting and effects were colourful and dressing was acceptable.

GAIELTY Nightly 7.30
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY

Present TO-NIGHT:

"IL TROVATORE"

RUTH PACKER, PARRY JONES,
PATRICIA BLACK, JOHN LYNESKEY,
SAM MOONEY

Conductor: ARTHUR HAMMOND.

Thursday and Saturday Evenings:

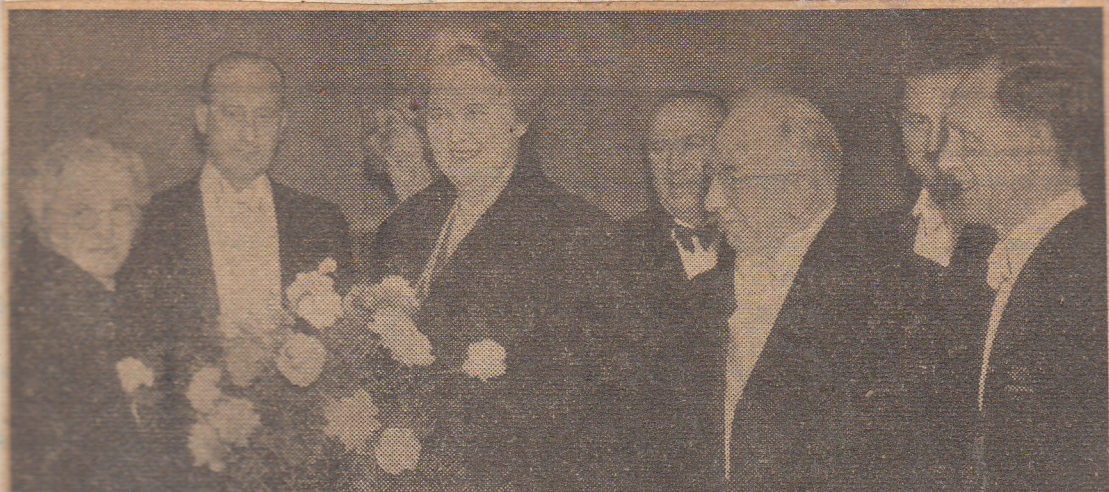
"THE FLYING DUTCHMAN"

Friday and Saturday Matinee:

"LA TRAVIATA"

Booking Daily—10 a.m. to 9 p.m.

ON WED. 22ND MAY JOHN LYNESKEY SANG
IN "TROVATORE" and PARRY JONES also



THE PRESIDENT AT GALA OPERA PERFORMANCE

THE President and Mrs. O'Kelly attended a gala performance of Verdi's opera, "Othello," by the Dublin Grand Opera Society, at the Gaiety Theatre last night. The President was accompanied by Col. O'Sullivan, A.D.C., and Commdt. Heffernan, A.D.C.

The Presidential party was received on arrival in the foyer of the theatre by Dr. J. F. Larchet, president of the Society, and Mrs. Larchet. Mrs. O'Kelly was presented with a bouquet by Mrs. Larchet.

As the President and Mrs. O'Kelly took their places in the Presidential Box, the orchestra, under Comdt. J. M. Doyle, played the Presidential Salute.

Members of the Diplomatic and Consular Corps, who were also present as guests of the Society, included:

The Belgian Minister, Comte Jacques de Lalaing and Countess de Lalaing; the French Minister, M. Jean Riviere and Madame Riviere; the Italian Minister, Signor Francesco Babuscio Rizzo and Signora Babuscio Rizzo; the Spanish Minister, Conde d'Artaza; M. Walter de Bourg, Swiss Charge d'Affaires; Mr. Montgomery H. Colladay, U.S. Charge d'Affaires at Interim, and Mrs. Colladay; Dr. Antero Carreiro de Freitas, Portuguese Charge d'Affaires; M. Willun van Tets, Netherlands Charge d'Affaires, and Madame van Tets; Senhor Camarinha, Brazilian Consul, and Senora Camarinha; Dr. K. Kostal, Czechoslovakian Consul and Madame Kostal.

Mrs. J. F. Larchet presenting Mrs. O'Kelly with a bouquet when the President and Mrs. O'Kelly attended the Dublin Grand Opera Society's performance of "Othello" at the Gaiety Theatre, Dublin, last night. (L. to R.)—Mrs. Larchet, Mr. C. E. McConnell (Chairman, Patrons' Reception Committee); Miss M. Kneafsey, Mrs. O'Kelly, Mr. L. Ging, the President, Mr. W. Sutton-Kelly, and Dr. J. F. Larchet (President, Dublin Grand Opera Society).

A programme of the performance, printed on silk, was presented to each guest.

At the conclusion the National Anthem was played by the orchestra and sung by the entire cast.

GAIETY

NIGHTLY, 7.30.
SAT. MAT., 2.30.

DUBLIN GRAND OPERA SOCIETY
TO-NIGHT

THE PRESIDENT AND MRS. O'KELLY
will attend the performance of

OTHELLO (Verdi)

RUTH PACKER, PARRY JONES
EDMOND DUNLEVY, JOSEPH FLOOD
PATRICIA BLACK

Conductor: COMDT. J. M. DOYLE
:: GRAND GALA NIGHT ::

Tuesday, Thursday and Saturday:
"THE FLYING DUTCHMAN." Wed-
nesday: "IL TROVATORE." Friday
and Saturday: "LA TRAVIATA."

Doors open 6.50. Patrons are requested
to be seated by 7.15 p.m.

Operatic THE Dublin Grand Opera Society who will conclude a very successful two weeks' season at the Gaiety Theatre tonight have been singularly fortunate in having had among their leading artists Miss Ruth Packer. The gifted actress studied singing for two years at Vienna, and started her career with the Carl Rosa Opera Company. It will be remembered that she played Desdemona in "Cavalleria" and Leonora in "Il Trovatore" with the Company during their last visit to Dublin.

Accorde **Computer** A PART from music she is a keen gardener and loves dogs. Verdi is her favourite composer. Her activities in England have been devoted almost to concert work. She thoroughly enjoyed her visit to Dublin, and some of her greatest praise has been the flowers presented to her after her performances, for she has become a thing of the past. The President after the show. A grand bouquet, coupled with a very complimentary letter, have endeared her to the hearts of everyone she has met. The President's matinee she will have the role of Desdemona, in "Cavalleria," and thrice as Vienna. "Il Trovatore" for any time in a two weeks' season, yet the Grand time for her many engagements.

THE FLYING DUTCHMAN

(Richard Wagner)

MON FIRST WEEK VICTORIA SLADEN
"TOSCA" PUCCINI IVAN DIXON
R. J. CAREY L. W. KENNEDY JOSEPH SAM
P. J. TOBIN B. MOSS CON: A. HAMMOND MOONEY

TUE PATRONS "OTHELLO" VERDI CON: COMD. DOYLE
NIGHT PARRY RUTH EDMOND PATRICIA
JONES PACKER DUNLEAVY BLACK
JOSEPH DERMOT JOHN GERTRUDE
FLOOD BROWNIER O. BLACK ANDREWS

WED "LA TRAVIATA" VERDI CON: COMD. DOYLE
RUTH IVAN JOHN SAM KATHLEEN
PACKER DIXON LYNSEY MOONEY ADAMS
HARRY BRITAIN BENENNIS R. J. CAREY B. ROBERTS

THURS "TOSCA" VICTORIA SLADEN IVAN JOHN
CON: A. HAMMOND DIXON LYNSEY
FRI "OTHELLO" PARRY RUTH EDMOND PATRICIA
CON: COMD. DOYLE JONES PACKER DUNLEAVY BLACK

SAT "LA TOSCA" CON: A. HAMMOND
MAT VICTORIA IVAN JOHN SAM JOSEPH
SLADEN DIXON LYNSEY MOONEY FLOOD

SAT "IL TROVATORE" VERDI SAM GERTRUDE
EVENING PARRY RUTH PATRICIA MOONEY ANDREWS
JONES PACKER BLACK BERNARD
CON: COMD. DOYLE ROSS

MON "OTHELLO" SECOND WEEK CON:
PRESIDENT & MRS O'KELLY PRESENT COMD. J. H. DOYLE
R. PACKER P. JONES P. BLACK E. DUNLEAVY

TUE "FLYING DUTCHMAN" CON: A. HAMMOND ROBERT PARKER - MARY CHERRY
WAGNER DUTCHMAN GEORGE CHITTY - PATRICIA BLACK

WED "IL TROVATORE" R. PACKER P. BLACK
CON: A. HAMMOND J. LYNSEY P. JONES
S. MOONEY G. ANDREWS

THURS "FLYING DUTCHMAN" CON: A. HAMMOND ROBERT PARKER GEORGE MARY
CHITTY CHERRY

FRI "LA TRAVIATA" CON:
RUTH IVAN JOHN COMD. DOYLE
PACKER DIXON LYNSEY SAM MOONEY

SAT "LA TRAVIATA" CON: COMDT. DOYLE
MATINEE RUTH PACKER IVAN DIXON
JOHN LYNSEY SAM MOONEY
HARRY KATHLEEN ROBERT MARY
BRITAIN ADAMS J. CAREY DROPHILAN BEN BRENDAN
ENNIS ROBERTS

SAT "THE FLYING DUTCHMAN"
NIGHT ROBERT MARY GEORGE
PARKER CHERRY CHITTY CON:
DEIRNOT PATRICIA JOSEPH ARTHUR
BROWNER BLACK FLOOD HAMMOND

ARTISTS WHO DID APPEAR

VICTORIA SLADEN AS FLORIA TOSCA

MARY CHERRY AS SENTA IN "FLYING DUTCHMAN"

RUTH PACKER AS

VIOLETTA - LEONORA - DESDEMONA

PATRICIA BLACK AS EMILIA IN "OTHELLO"

AZUCENA IN "TROVATORE" MARY IN "FLYING DUTCHMAN"

PARRY JONES AS "OTHELLO" & "MANRHO"

IVAN DIXON IN "TOSCA" & "TRAVIATA"

GEORGE CHITTY IN "FLYING DUTCHMAN"

EDMOND DUNLEAVY AS IAGO IN "OTHELLO"

ROBERT PARKER AS "THE FLYING DUTCHMAN"

JOHN LYNSEY AS COUNT = GEORGE = BARON
DILUNA GEOMONT SCARPIA

BERNARD ROSS AS COUNT DILUNA IN "IL TROVATORE"

SAM MOONEY IN "TROVATORE" "TOSCA" "LA TRAVIATA"

JOSEPH FLOOD IN "TOSCA" "OTHELLO" "FLYING DUTCHMAN"

DERMOT BROWNER IN "OTHELLO" "FLYING DUTCHMAN"

"LA TRAVIATA"

From intensely dramatic late Verdi back to wholly lyrical early Verdi. Tuesday's "Otello" was, at the Gaiety last evening, followed by "La Traviata." The contrast in the composer's style was immediately apparent; "Otello" seems almost "symphonic" in character compared with the straightforward tunefulness of "Traviata."

Star of the evening was Ruth Packer, whose Violetta was an exquisite performance for its shimmering vocal display and graceful acting. She possesses a voice of great purity that is a joy to the ear. Ivan Dixon, as Alfred, sang and acted wholeheartedly, but his phrasing was at times not above reproach. John Lynskey made an excellent impression as Alfred's father, and for his singing of "Fair Provence" he was given a deserved ovation. He articulated his words very clearly.

Sam Mooney, Mary de Riva O'Phelan, Brendan Roberts and Katherine Adams were heard in smaller roles.

Chorus work generally was sound. For some curious reason the first two acts were set untraditionally out of doors and the eye was invited to look on gardens almost as gaudy as those shown on a seed packet. The conductor, Comdt. J. M. Doyle, efficiently piloted the performance.

My thanks are due to those correspondents who so kindly wrote to me giving their recollections of previous Dublin productions of "Otello." To "X," David Rosenberg, E. S. Cameron and W. J. McNabb, special thanks are due for their informative letters. The date of the last Dublin presentation of the opera before 1946 is now fixed as November 29, 1907.

J. J. F.

FIRST VISIT

TO BELFAST

16th = 21st SEPT.

GUEST CONDUCTOR

ARTHUR

HAYMOND

MUSICAL DIRECTOR JOHN DERMOT

O.B.O.S

COMDT. J. M. DOYLE

Opera and ballet

From time to time I have referred to the need for more frequent performances of opera in Belfast. I am told now that the Dublin Grand Opera Society is to give a season here in September. This, according to my informant, is the result of a visit by a Belfastman to Dublin recently while the society was performing at a theatre there. Having seen one of the performances he was so impressed that he entered into negotiations immediately for a Belfast season. One of the "offshoots" of the society—which might well be emulated by similar bodies here—is a Patrons' Committee, through which supporters are brought into more intimate contact with the movement. I also learn that a ballet company is likely to appear in Belfast during the summer months. This form of entertainment has not been seen here since before the war.

The Dublin Grand Opera Society which followed at the Gaiety also added fresh laurels to their fame. After seeing their performance of *Othello* we are left wondering why this great work of Verdi has not been done here before. Shakespeare's *Othello* has always been popular on the stage in Dublin and Verdi has written music not unworthy of it. Indeed in one respect at least the opera has a distinct advantage over the play because the flamboyance and rash, passionate, hasty judgment of the Moor which grate on a theatrical audience trained to the naturalistic tradition do not seem so incongruous in a hero in opera. Parry Jones carried the title rôle well, especially when he warmed up to the part and he reached his heights in Act Three; but the success of the night was Edmond Donlevy as a truly demonic Iago. It is the best part in the opera as it is in the play and he gave it a sinister evil gusto that was finely impressive. His singing of the *Credo* in the Second Act was a performance of vehement controlled artistry.

Ruth Packer as Desdemona showed a wide range of expression from the melancholy sentimental charm of the *Willow Song* to the great dramatic scene with the infuriated

Othello. Patricia Black as Emilia was entirely satisfying and both Comdt. J. M. Doyle (as conductor) and Sydney Russell (as producer) did their jobs well.

The Society were treading more familiar ground in their other performances, but we were glad to see *Tosca* again—it is too rarely performed. Victoria Sladen of the Sadlers Wells Co. was an intensely dramatic *Tosca*.

→ 16th = 21st
September

DUBLIN
GRAND
OPERA
SOCIETY

"FAUST"
"RIGOLETTO"
"IL TROVATORE"
"LA TRAVIATA"

ROYAL
HIPPODROME
BELFAST

GUEST
ARTISTS

GWEN
CATLEY

RUTH

PACKER
VICTORIA

SLADEN

PATRICIA
BLACK

JAMES
JOHNSTON

IVAN

OXTON

FRANK

SALE

RODERICK

JONES

VEARE

LAURIE

ONE of the trickiest jobs for an opera producer is the successful presentation of the Cafe Momus scene—the second act—of "La Boheme."

On the one hand there are the principals, the Bohemians and their friends, supping outside the cafe; on the other, there are the knots of Parisians, constituting the chorus, strolling about on Christmas Eve. The producer's aim is, or should be, to keep the scene sufficiently and naturally animated without permitting the chorus to dominate the proceedings.

On a visit to Sadler's Wells Theatre, London, last week for a performance of this Puccini opera I was interested to observe how the producer, Sumner Austin, handled the second act.

First, the settings. The exterior of the cafe did resemble a Paris hostelry, and the street itself had a typically French appearance. It was, of course, a setting especially designed for this act of "Boheme" and not, as too frequently in Dublin, a piece of scenery that, perhaps, had been on view the previous night doing service as the Fair Scene in "Faust" or a square in Madrid for "Mariana."

★

The principals were accommodated on a raised platform outside the cafe and an excellent device that gave them some domination over the passing crowd.

The chorus moved about unobtrusively and just melted away whenever they were not required to sing, leaving behind one or two, representing a beggar woman and a busy soldier, to lend atmosphere.

There was none of the incessant and irritating parading up and down the stage that you sometimes see and which must suggest to a newcomer that the chorus, instead of being outside Parisians, are really on picket duty outside the cafe for higher wages.

The settings at Sadler's Wells for the other acts were equally satisfactory. The attic had a slanted studio window giving a view of the roofs of Paris—and it did look like what was imagined a Paris attic to be in 1830.

I was glad to notice, too, that there was no ugly iron bedstead. Mimi passed away on a low wooden bed.

★

The principals were Tom Culbert (Rodolfo), Roderick Jones (Marcel), Elizabeth Abercrombie (Mimi) and Mariel Rae (Musette). The singing was quite efficient without being brilliant. The whole performance had the all-over polish that is won after long and careful rehearsal.

The theatre, which has cream walls, is rather like a cinema in that it has no boxes. It is situated in Islington, which would roughly correspond to Inchicore in Dublin.

★

MUSIC STREET SCENE

DUBLIN OPERATIC PERFORMANCE

Messrs. Price, White and Co., solicitors, Bangor, Wales, in the course of a letter dated May 30, 1946, wrote:—

"We have been consulted by Mr. Parry Jones, of 185 Old Brompton Road, London, S.W.5, with regard to the criticism of the production of the opera, 'Il Trovatore' at the Dublin Galety Theatre and which appeared in your issue of Monday, May 20 last, over the initials E.H.W.

"The account includes the following paragraph: 'Parry Jones as Manrico was not in good voice. During the earlier part of the work he strained his upper register to such an extent that in the duet with Azucena in the dungeon scene he was hardly audible. His voice, I think, was tired after the heavy work of "Othello" during the week.'

"Quite apart from the accuracy of the description, it is clearly a serious matter for a singer of Mr. Parry Jones' international reputation to have such a description regarding his singing appear in print. This is more especially so when the description and opinion is not only inaccurate but entirely incorrect. In fact, it is necessary for the singer in this particular part to sing quietly in the duet referred to, and to say that Mr. Parry Jones was hardly audible is, in our view, libellous in all the circumstances.

"We are, therefore, instructed by our client to inform you that, unless an adequate apology appears in an early issue of your newspaper, such apology to be approved beforehand by ourselves on behalf of our client, and a sum is paid to him by way of damages and indemnity against his costs in the matter, we will at once take steps to institute proceedings claiming damages for libel in the Irish Courts."

Our Music Critic was invited in the ordinary way to attend the opera in question to give his views on the performance. He did so. He had, of course, no intention of causing any pain to Mr. Jones. But he had a duty to perform—to give his candid opinion—and we doubt if Mr. Jones would have wished it otherwise.

DUBLIN
GRAND
OPERA
SOCIETY
GALETY
SPRING
SEASON
COMMENCING
MON MAY 3RD

"LA TOSCA"
PUCCINI
"OTHELLO"
VERDI
"LA TRAVIATA"
VERDI
"IL TROVATORE"
VERDI
"FLYING DUTCHMAN"
WAGNER

GUEST ARTISTES
RUTH PACKER
VICTORIA SLADEN
MARY CHERRY
PARRY JONES
PATRICIA BLACK
IVAN DIXON
GEORGE CHITTY
ROBERT PARKER
JOHN LINSKEY
EDMOND DUNLEAVY
DESMOND BROWNE
JOSEPH FLOOD
BERNARD ROSS
SAM MOONEY
GUEST CONDUCTOR
ARTHUR HAMMOND
MUSICAL DIRECTOR
COMPTON J. DOYLE
CHORUS MISTRESS
JULIA GRAY
LEADER OF ORCHESTRA
TERRY O'CONNOR
PRODUCER
SYDNEY RUSSELL

ROYAL HIPPODROME BELFAST
WEEK OF MON SEPT 16TH 1946
DUBLIN GRAND OPERA SOCIETY
PRESENT

"LA TRAVIATA" VERDI

"FAUST" GOUDON

"IL TROVATORE" VERDI

"RIGOLETTO" VERDI

GUEST ARTISTES

GWEN	RUTH	VICTORIA	PATRICIA
CATLEY	PACKER	SLADEN	BLACK
JAMES	IVAN	FRANK	RODERICK
JOHNSTON	DIXON	SALE	JONES
JOHN	VERE	DERMOT	
LYNSKEY	LAURIE	BROWNER	

CONDUCTORS: = ARTHUR HAMMOND & COMDT. J.M. DOYLE

PRODUCER: = SYDNEY RUSSELL

CHORUSMISTRESS: = JULIA GRAY

LEADER OF ORCHESTRA: = TERRY O'CONNOR

MON "LA TRAVIATA" TUE "FAUST"

WED MAT "IL TROVATORE" WED EVE "RIGOLETTO"

THURS "FAUST" THURS 11:30 PM "LA TRAVIATA"

FRI "RIGOLETTO" SAT MAT "FAUST"

SAT EVEN "IL TROVATORE"

Grand Opera Society To Sing In Belfast

IRISH musical history will be made in September when the Dublin Grand Opera Society will give a season in Belfast with eleven well-known guest artistes and a chorus of fifty. It will be the first time that a Dublin company will perform in the Northern capital.

Their Northern visit of one week, which commences on September

16, is under the auspices of the Young Philanthropists a charitable organisation which looks after the hospitals in the Six Counties and is non-sectarian and non-political. The proceeds will benefit the Ulster Hospital for children and women, and the Mater Infirmorum, both in Belfast.

Mr. A. E. Timlin, Secretary of the Society, told a "Sunday Independent" reporter that they had been lucky in obtaining accommodation for all. "We have had no difficulty whatsoever," he said, "and it was a great relief to find that a new guest house which is to open shortly would be able to accept bookings for almost forty."

THE PROPOSAL

The invitation to Belfast was received in November of last year, he said, when the Society was giving its Dublin season. Representatives of the Young Philanthropists came to hear them, and immediately put forward the proposal. They wanted a repeat of the programme as soon as possible, but there were many difficulties to be overcome first, and in spite of a desire on both sides to waste no time it has not been possible to travel until September.

Other engagements prevented the principals from taking part earlier, and although the Society's members gladly sacrifice all their leisure to their love of music, they found it difficult to arrange to leave their employment.

Nevertheless the Belfast programme will be a repeat performance of the best part of that Dublin season, and with little alteration in casting.

It will mean, however, that the Society's customary visit to Cork will not be made this year.

They will perform three Verdi works, "La Traviata," "Il Trovatore" and "Rigoletto"; and Gounod's "Faust."

THE ORCHESTRA

The orchestra will be provided by the sponsors, and will be conducted by Arthur Hammond and Comdt. J. Doyle.

The Society will bring its own wardrobe, as well as a great deal of the scenery, the remainder of which will be supplied by the Hippodrome. There will be two children's matinees.

The singers engaged include Gwen Catley; John Lynskey and Dermot Browner, the Irish baritone and bass; Ruth Packer, Patricia Black, and Ivan Dixon (Carl Rosa); Victoria Sladen, James Johnston, and Roderick Jones (Sadler's Wells); Frank Sale, and Vere Laurie.

On their return south, the Society will go into practice for their Dublin season which opens on December 2, in the Gaiety. For this event, they have engaged some exceptional English artistes.

Opera lovers are looking forward to the visit of the Dublin Grand Opera Society to the Hippodrome. Opening on Monday next, the company will present three of Verdi's most popular operas and Gounod's "Faust." Added interest will be given by the appearance of guest artists from the Sadler's Wells and Carl Rosa opera companies.

HOSPITALS'

GRAND OPERA WEEK, ROYAL HIPPODROME.

Owing to the very heavy bookings, and in response to a large number of requests, a

SPECIAL GALA MIDNIGHT PERFORMANCE OF

"LA TRAVIATA"

will be given on THURSDAY NIGHT, 19th inst., commencing at 11-30.

Late Transport to all parts.

Now Booking all parts of Theatre at Royal Hippodrome Booking Office, Great Victoria Street.

THURSDAY MATINEE CANCELLED.

All seats transferable to Wednesday, Saturday or Midnight Matinees—or money refunded.

GWEN CATLEY
RUTH PACKER
VICTORIA SLADEN
SOPRANOS

PATRICIA BLACK
CONTRALTO

JAMES JOHNSTON
IVAN DIXON
FRANK SALE
TENORS

RODERICK JONES
JOHN LYNKEY
BARI TONES

VERE LAURIE
DERMOT BROWNER
BASSES

Leader of Orchestra
TERRY O'CONNOR

CONDUCTORS

ARTHUR HAMMOND & COMDT. J. DOYLE

PRODUCER
SYDNEY RUSSELL

CHORUSMISTRESS: JULIA GRAY

The Dublin Grand Opera Society's first visit to Belfast Opera House the week after next promises to be a great success. The theatre is practically booked out, I'm told.

The prices, I see, are higher than those obtaining for opera in Dublin (parterre and circle 10/6, 7/6 and 5/-; gallery 2/6).

There will be a midnight performance of "Traviata" on the Thursday, following a usual evening performance of "Faust."

OPERA IN BELFAST

Dublin Society's visit

"Standing room only" was the sign displayed a considerable time before the performance of "La Traviata" was due to begin at the Hippodrome last night. The engagement of the Dublin Grand Opera Society has aroused much interest in musical circles in Belfast, and their visit, for one week only, promises to be extremely successful. Well-known Irish and cross-Channel artists are playing the principal roles.

Last night there was a chorus of 60, and the orchestra included members of the Belfast Symphony Orchestra and of Eire No. 1 Army Band. The leader was Miss Terry O'Connor. Mr. Arthur Hammond, who has so often visited Belfast in the Carl Rosa Opera Company, conducted in his own admirable manner.

Ruth Packer, who is a very gifted actress, was the central figure of the production, and her delightfully flexible soprano was particularly suited to the part of "Violetta." She excels in pianissimo singing, and last night she had ample scope for displaying her gifts.

Ivan Dixon, another guest artist, filled the role of "Alfred Germont." He has a robust tenor voice which improved as the opera progressed. His duets with "Violetta" in Acts II and IV were features of the evening. John Lynskey, as his father, "George Germont," has a fine stage presence and a good baritone voice. Excellent choral singing was heard in Act III.

The splendid arrangements in connection with the visit have been carried out by "The Young Philanthropists," and the proceeds of the week will be devoted to the Ulster Hospital for Children and Women and the Mater Hospital, Belfast. This evening the Society will present "Faust."

DUBLIN GRAND OPERA SOCIETY

Fine performance of "Faust"

An excellent performance of Gounod's "Faust" was given last night by the Dublin Grand Opera Society in the Hippodrome, Belfast. The house was crowded, and many were content to stand.

The honours of the evening went to James Johnston in the role of "Faust." His voice and acting have developed remarkably even since his appearance here a short time ago with Sadlers Wells Company. One of the "high lights" of the evening was his duet in Act II with Marguerite. Another singer, with outstanding ability, is Roderick Jones, who took the part of Valentine, Marguerite's brother. He received a tremendous ovation for his rendering of "Loving Smile of Sister Kind." Victoria Sladen, a gifted singer from the Sadlers Wells Company, has a voice of exceptional compass which was used to advantage in the "Jewel Song." Vere Laurie seemed to lack the spontaneity and vitality required for Mephistopheles, especially in the opening act. Patricia Black as Seibel showed a fine range of voice, but it was not always true to pitch. Patrick J. Tobin and Kitty Vaughan were others who added to the success of the opera. Commandant J. M. Doyle, Mus.B., who is musical director of the company, conducted in his own excellent manner. To-night "Rigoletto" will be presented.



GWEN
CATLEY

GILDA
IN
"RIGOLETTO"
ON
WED SEPT 18TH
&
FRI SEPT 20TH

ROYAL HIPPODROME.

7.30. TO-NIGHT—
"RIGOLETTO"

MATINEE, 2.45. TO-DAY—
"IL TROVATORE"

present

LA TRAVIATA — FAUST
RIGOLETTO — IL TROVATORE

Brilliant Cast of Opera Stars.

ROYAL HIPPODROME.

7.30 TO-NIGHT.

DUBLIN GRAND OPERA SOCIETY
present
"FAUST"

ROYAL HIPPODROME.

7.30 TO-NIGHT.

DUBLIN GRAND OPERA SOCIETY
present

"LA TRAVIATA."

"LA TRAVIATA"
VERDI

RUTH PACKER
IVAN DIXON
JOHN LYNSEY
DERMOT BROWNER

ON
MON SEPT 16TH
7.30
AND
THURS SEPT 19TH
11.30 PM

OPERA IN BELFAST

Splendid singing in 'Rigoletto'

The magnificent singing and acting of Roderick Jones as "Rigoletto" last night at the Belfast Hippodrome will make the performance of the Dublin Grand Opera Society a memorable one to the crowded audience who had the privilege of hearing him.

This artist had in Rigoletto a part admirably suited to his dramatic gifts and he found ample scope for displaying his robust and highly musical voice. At the close of the second act, when he rose to a triumphant climax, he was rewarded with thunderous applause. A word of special praise too, is due to Gwen Catley, who, although suffering from an attack of laryngitis, made an unqualified success of the role of Gilda, Rigoletto's daughter. She is gifted with a soprano voice of delightful and flexible timbre which promises to develop into one of outstanding merit. Ivan Dixon as the Duke of Mantua rose to the occasion and gave of his best, his performance being very much above that on Monday evening.

This opera, too, is strikingly tuneful, and last night it was conducted by Mr. Arthur Hammond in his own individual style, the orchestra responding nobly. Altogether a most satisfying performance. Tonight "La Traviata" will be repeated.

ROYAL HIPPODROME.

7.30. TO-NIGHT—
"FAUST."

11.30. TO-NIGHT—GALA MATINEE.
"LA TRAVIATA."

Late Transport. Book NOW.

ROYAL HIPPODROME.

7.30. TO-NIGHT—
"RIGOLETTO."

Eighteen members of the Dublin Grand Opera Society were received by the Deputy Lord Mayor of Belfast, Councillor R. B. Alexander, M.P., and High Sheriff, Councillor W. B. McKee, at the City Hall, Belfast, to-day.

The Deputy Lord Mayor said he was very pleased to welcome the visitors from Dublin. He hoped that this would be the first of many visits that the company would pay. They had come on behalf of a very grand object, the hospitals.

First Visit to Northern Ireland
OF

THE DUBLIN GRAND OPERA SOCIETY

WHO WILL PRESENT

LA TRAVIATA, IL TROVATORE
FAUST, RIGOLETTO.

AT THE

ROYAL HIPPODROME,
BELFAST

NIGHTLY 7.30 PM
16th TO-NIGHT

PRINCIPALS FROM THE CARL ROSA
and

SADLER'S WELLS OPERA COMPANIES

Artistes include:

Gwen Catley, Patricia Black, Frank Sale,
Ruth Packer, James Johnston, Roderick
Jones, Victoria Sladen, Ivan Dixon, Vere
Laurie, John Lynskey, Dermot Browner,
and Chorus of 50

Conductors:

Comdt J. M. Doyle, Mus. Bac.,
and Arthur Hammond

BOOKING OPEN FRIDAY, 18th AUGUST
Dublin Patrons are requested to forward
their bookings to the Hon Secretary, The
Young Philanthropists, 54 Stranmillis
Road Belfast

OPERA SINGERS WELCOMED

("Herald" Staff Reporter)

The President of the Society, Dr.
J. F. Larchet, thanked the Lord
Mayor for inviting them to the City
Hall.

Accompanying the Lord Mayor
were Ald. J. Boyle, Councillors J. A.
McGlade, J. Collins, and J. Hopkin.
The party were shown over the
City Hall by the Lord Mayor.

Before leaving the City Hall, Mr.
C. E. McConnell, F.I.P.A., Chairman
of the Patron Members Committee
of the Society, paid a tribute to Mr.
Frank Donnelly, of the Young Phil-
anthropists Organisation, who, he
said, was instrumental in bringing
the society to Belfast. Mr. Donnelly,
he added, was also a patron mem-
ber of the Dublin Society.

"FAUST"

"IL TROVATORE"

CONDUCTED

BY
COMDT. J. M. DOYLE

"FAUST"
GOUNOD

JAMES JOHNSTON
VICTORIA SLADEN
VERE LAURIE
PATRICIA BLACK
RODERICK JONES

ON

TUE SEPT 17TH

THURS SEPT 19TH
7.30

AND

SAT SEPT 21ST
2.30

"IL TROVATORE"
VERDI

RUTH PACKER
PATRICIA BLACK
FRANK SALE
JOHN LYNKEY
DERMOT BROWNER
ON

WED SEPT 19TH
2.30

AND

SAT SEPT 21ST
7.30

"LA TRAVIATA"
"RIGOLETTO"
CONDUCTED
BY

ARTHUR HAMMOND

SATURDAY, MATINEE, 2.45—

"FAUST."

SATURDAY, 7.30—

"IL TROVATORE."

Belfast Welcome for Dublin Singers

Eighty members of the Dublin Grand Opera Society were received yesterday by the Deputy Lord Mayor of Belfast, Councillor R. B. Alexander, M.P., and the High Sheriff, Councillor W. C. McKee, at the Belfast City Hall.

Welcoming the visitors, who are giving an opera week in aid of local hospitals, the Deputy Lord Mayor said that they were all glad to see the Society in Belfast, where their performances were giving such enjoyment.

Members of the society were giving up their holidays to assist two local hospitals, which was an added ground for appreciating their visit.

Dr. J. S. Larchet, President, Dublin Grand Opera Society, thanked the Deputy Lord Mayor for inviting them to the City Hall, and said that Belfast people were musically minded and had shown an extraordinarily keen appreciation of musical work.

Mr. R. Carey, Treasurer; Mr. C. McConnell, Chairman of the Patrons' Committee; Ald. J. Boyle, Councillor J. A. McGlade, Councillor J. Hopkins, paid tributes to Mr. F. Donnelly, Chairman of the Concert Committee; the Young Philanthropists, Belfast; Mr. C. Daly, who were responsible for inviting the society to Belfast.

OPERA WEEK ENDED

Repeat of "Il Trovatore"

The Young Philanthropists are to be congratulated on the success of the visit of the Dublin Grand Opera Society, which terminated on Saturday night with a repeat performance of "Il Trovatore" at the Opera House.

The opera was characterised by the fine singing and acting of some of the soloists and artistic choral work. Patricia Black gave an outstanding portrayal of Azucena, a gipsy woman. Her voice and dramatic ability were admirably suited to the role, and at the conclusion of her duet with Manrico, in the second act, she received unstinted applause. As Lenora, Ruth Packer scored a success, and Frank Sale found plenty of scope for displaying his robust tenor voice in the role of Manrico. Delightful subdued choral singing, off stage, during the convent scene, was one of the features of the performance. Mr. Hammond was again conductor.

At the close, Mr. Frank Donnelly, chairman of the committee, on behalf of the Young Philanthropists, thanked the society and those who helped to make the week such a success. Commandant O'Kelly replied on behalf of the society, and Mr. G. L. Birch, proprietor of the Hippodrome, congratulated the Young Philanthropists and the society.

GWEN CATLEY
AS GILDA
RUTH PACKER
AS
VIOLETTA
& LEONORA
VICTORIA SLADEN
AS MARGUERITE
PATRICIA BLACK
AS
SIEBEL AZUCENA
& MADDALENA
JAMES JOHNSTON
AS FAUST
IVAN DIXON
AS ALFRED & THEAQUE
FRANK SALE
AS MANRICO
RODERICK JONES
AS VALENTINE
& RIGOLETTO
JOHN LYNESKEY
AS GERMONT
& COUNT DI LUNA
VERE LAURIE
AS MEPHISTOPHELES
DERMOT BROWNER
AS DOCTOR GRENVILLE
FERRANDO
MONTERONE
SPARAFICILE

CONDUCTOR JULIA GRAY

SOLOISTS AND CHORUS OF

THE DUBLIN GRAND

OPERA

SOCIETY P.J.

COMPTON WM. O'KEEFEY TOBIN

RITA CULLEN

Soloists and Chorus of
DUBLIN GRAND OPERA SOCIETY

"RIGOLETTO"
VERDI

PERIGORDINO

IN
ACT I

DANCED BY

EILEEN KANE
AND

RODERICK JONES

GWEN CATLEY

IVAN DIXON

PATRICIA BLACK

DERMOT BROWNER

ON

WED SEPT 18TH

AND

PATRICIA HAGAN

FRI SEPT 20TH

MON "LA TRAVIATA"
CONDUCTOR
ARTHUR HAMMOND

TUE "FAUST"
CONDUCTOR
COMDT. J. DOYLE

WED
2.45
=" "IL TROVATORE"
CON. COM. DOYLE

WED
7.30
=" "RIGOLETTO"
CONDUCTOR
ARTHUR HAMMOND

THURS
7.30
"FAUST"
CONDUCTOR
COMDT. J. DOYLE

THURS
11.30
"LA TRAVIATA"
CONDUCTOR
ARTHUR
HAMMOND

FRI
7.30
"RIGOLETTO"
CONDUCTOR
ARTHUR HAMMOND

SAT.
2.30
"FAUST"
CONDUCTOR
COMDT. J. H. DOYLE

SAT
7.30
"IL TROVATORE"
CONDUCTOR
ARTHUR HAMMOND

RUTH PACKER
IVAN DIXON JOHN LYNSKEY
DERMOT BROWNER P. J. TOBIN
T. J. SYNNOTT K. ADAMS M. BARRY H. BRITTAIN
R. J. CAREY BRENDAN ROBERTS

JAMES JOHNSTON VICTORIA SLADEN
VERE LAURIE PATRICIA BLACK
RODERICK JONES P. J. TOBIN
PATRICK TOBIN KITTY VAUGHAN
K. VAUGHAN

FRANK SALE RUTH PACKER
PATRICIA BLACK JOHN LYNSKEY
DERMOT BROWNER MARGORIE BARRY
H. BRITTAIN W. O'KELLY T. J. SYNNOTT

RODERICK JONES GWENCATLEY
IVAN DIXON PATRICIA BLACK
DERMOT BROWNER B. ROBERTS T. J. SYNNOTT
W. O'KELLY K. VAUGHAN L. DOYLE M. HONEY

JAMES JOHNSTON VICTORIA SLADEN
VERE LAURIE RODERICK JONES
PATRICIA BLACK K. VAUGHAN
W. O'KELLY P. J. TOBIN

RUTH PACKER
IVAN DIXON JOHN LYNSKEY
DERMOT BROWNER
P. J. TOBIN T. SYNNOTT M. BARRY K. ADAMS
H. BRITTAIN B. ROBERTS R. J. CAREY

RODERICK JONES
GWEN CATLEY
IVAN DIXON
PATRICIA BLACK
DERMOT BROWNER
B. ROBERTS W. O'KELLY J. SYNNOTT
K. VAUGHAN L. DOYLE M. HONEY

JAMES JOHNSTON VICTORIA SLADEN
VERE LAURIE
RODERICK JONES PATRICIA BLACK
KITTY VAUGHAN P. J. TOBIN

FRANK SALE RUTH PACKER
PATRICIA BLACK JOHN LYNSKEY
DERMOT BROWNER M. BARRY
T. SYNNOTT H. BRITTAIN W. O'KELLY

GAIETY THEATRE DUBLIN AUTUMN SEASON
Commencing MON! = DEC. 2nd 1946
DUBLIN GRAND OPERA SOCIETY
PRESENT

"FAUST" "CARMEN" "OTHELLO" "MADAME BUTTERFLY"
GOUNOD BIZET VERDI PUCCINI

"LA TRAVIATA"

VERDI

GUEST ARTISTES

RUTH MAY PATRICIA JOSEPHINE
PACKER DEVITT BLACK O'HAGAN
HENRY FRANK IVAN HOWELL GEORGE
WENDON SALE DIXON GLYNNE HANCOCK
VERE JOHN DERMOT JOSEPH MOLLY
LAURIE LYNSEY BROWNER FLOOD MURPHY
MUSICAL DIRECTOR GUEST CONDUCTOR

COMDT. J.M. DOYLE MVS.B. ARTHUR HAMMOND
CHORUSMISTRESS

JEANNIE REDDIN [COURTESY D.O.S.]

JULIA GRAY

"CARMEN" "OTHELLO" "LA TRAVIATA"

PRODUCED BY SYDNEY RUSSELL

"FAUST" "MADAME BUTTERFLY"

PRODUCED BY VERE LAURIE

FULL DUBLIN GRAND OPERA SOCIETY CHORUS

41 LADIES AND 26 GENTLEMEN

TOTAL 67 FULL STRENGTH

LEADER OF ORCHESTRA! = TERRY O'CONNOR

"FAUST"

IVAN RUTH MAY HOWELL JOHN JOSEPHINE
DIXON PACKER DEVITT GLYNNE LYNKEY O'HAGAN
MON FRI [MON & SAT MAT] [FRI]
SAT MAT. CONDUCTOR! = COMDT. J. M. DOYLE PRODUCER
VERE LAURIE

"CARMEN"

TUE PATRICIA HENRY GEORGE MAY VERE PROD! SYDNEY RUSSELL
THURS BLACK WENDON HANCOCK DEVITT LAURIE
SAT JOSEPH JOSEPHINE DERMOT MOLLY CONDUCTOR! =
FLOOD O'HAGAN BROWNER MURPHY ARTHUR HAMMOND

"OTHELLO"

WED FIRST WEEK FRANK RUTH GEORGE PATRICIA JOSEPH
SALE PACKER HANCOCK BLACK FLOOD
FRI SECOND WEEK DERMOT CONDUCTOR! = COMDT. J. M. DOYLE
BROWNER PRODUCER! = SYDNEY RUSSELL

"MADAME BUTTERFLY"

MON WED MAY FRANK PATRICIA JOHN JOSEPH
SAT MAT DEVITT SALE BLACK LYNKEY FLOOD
2ND WEEK DERMOT CONDUCTOR! = PRODUCER
BROWNER COMDT. J. M. DOYLE VERE LAURIE

"LA TRAVIATA"

TUE RUTH IVAN GEORGE DERMOT
THURS PACKER DIXON HANCOCK BROWNER PRODUCER
SAT SYDNEY RUSSELL
CONDUCTOR! = ARTHUR HAMMOND

FIRST WEEK

MON! 7.30 FAUST

TUE! 7.30 CARMEN

WED! 7.30 OTHELLO

THURS! 7.30 CARMEN

FRI! 7.30 FAUST

SAT! 2.30 FAUST

SAT! 7.30 CARMEN

SECOND WEEK

MON! = 7.30 MADAME BUTTERFLY

TUE! = 7.30 LA TRAVIATA

WED! = 7.30 MADAME BUTTERFLY

THURS! = 7.30 LA TRAVIATA

FRI! = 7.30 OTHELLO

SAT! = 2.30 MADAME BUTTERFLY

SAT! = 7.30 LA TRAVIATA

2nd DUBLIN GRAND OPERA SOCIETY

REPertoire:

FAUST	...	...	Charles Gounod
CARMEN	...	...	Georges Bizet
OTHELLO	...	...	Guiseppe Verdi
LA TRAVIATA	...	...	Guiseppe Verdi
MADAME BUTTERFLY	...	...	Giacomo Puccini

Carmen, Othello, La Traviata—production by Sydney Russell
Faust, Madame Butterfly—production by Vere Laurie

Musical Director: Comdt. J. M. DOYLE, Mus.B.
Guest Conductor: ARTHUR HAMMOND
Operas Produced by { SYDNEY RUSSELL
AND VERE LAURIE
Chorus Mistress: { JULIA GRAY
JEANNIE REDDIN

PERSONNEL:

RUTH PACKER MAY DEVITT

JOSEPHINE O'HAGAN

PATRICIA BLACK

FRANK SALE
IVAN DIXON

HENRY WENDON
JOSEPH FLOOD

HOWELL GLYNNE GEORGE HANCOCK
VERE LAURIE JOHN LYNSEY

DERMOT BROWNER

MOLLY MURPHY

GAIETY THEATRE

DUBLIN GRAND OPERA SOCIETY

GAIETY THEATRE

FAUST

CARMEN

OTHELLO

MADAME BUTTERFLY

LA TRAVIATA

Ruth Packer,

May Devitt,

Patricia Black,

Henry Wendon,

Frank Sale,

Ivan Dixon,

George Hancock,

Howell Glynné,

Vere Laurie,

John Lynskey,

Dermot Browner,

Josephine O'Hagan,

Molly Murphy,

Joseph Flood,

THE DUBLIN GRAND OPERA SOCIETY

"FAUST"—Ivan Dixon, Ruth Packer, May Devitt, Howell Glynné, John Lynskey, Josephine O'Hagan.

"CARMEN"—Patricia Black, Henry Wendon, George Hancock, Vere Laurie, May Devitt, Joseph Flood, Dermot Browner, Josephine O'Hagan, Molly Murphy.

"OTHELLO"—Frank Sale, George Hancock, Ruth Packer, Patricia Black, Joseph Flood, Dermot Browner.

Conductors: Comdt. J. M. Doyle, Mus.B., Arthur Hammond.

Productions by Sydney Russell, Vere Laurie.

Chorus Mistress: Julia Gray, Jeannie Reddin.

Leader of Orchestra: Terry O'Connor.

BOOK NOW.

"MADAME BUTTERFLY"—May Devitt, Frank Sale, Patricia Black, John Lynskey, Joseph Flood, Dermot Browner.

"LA TRAVIATA"—Ruth Packer, Ivan Dixon, George Hancock, Dermot Browner.

FIRST WEEK

Monday, Dec. 2—**FAUST**

Ivan Dixon, Ruth Packer, Howell Glynne,
John Lynskey, Josephine O'Hagan.
Conductor: Comdt. J. M. Doyle

Tuesday, Dec. 3—**CARMEN**

Patricia Black, Henry Wendon, Geo. Hancock,
Vere Laurie, May Devitt, Jos. Flood, Josie
O'Hagan, Dermot Browner. **MOLLY MURPHY**
Conductor: Arthur Hammond

Wednes., Dec. 4—**OTHELLO**

Frank Sale, Ruth Packer, George Hancock,
Patricia Black, Joseph Flood, Dermot Browner
Conductor: Comdt. J. M. Doyle

Thursday, Dec. 5—**CARMEN**

Repeat performance of Dec. 3.
Conductor: Arthur Hammond

Friday, Dec. 6—**FAUST**

Ivan Dixon, May Devitt, Howell Glynne, John
Lynskey, Josephine O'Hagan.
Conductor: Comdt. J. M. Doyle

Sat., Dec. 7—Matinee—**FAUST**

Ivan Dixon, Ruth Packer, Howell Glynne,
John Lynskey, Josephine O'Hagan.
Conductor: Comdt. J. M. Doyle

Sat., Dec. 7—Evening—**CARMEN**

Repeat Performance of Dec. 3.
Conductor: Arthur Hammond

SECOND WEEK

Monday, Dec. 9—**MADAME BUTTERFLY**

May Devitt, Frank Sale, Patricia Black, John
Lynskey, Joseph Flood, Dermot Browner.
Conductor: Comdt. J. M. Doyle

Tuesday, Dec. 10—**LA TRAVIATA**

Ruth Packer, Ivan Dixon, George Hancock,
Dermot Browner. Conductor: Arthur Hammond

Wednes., Dec. 11—**MADAME BUTTERFLY**

Repeat Performance of Dec. 9.
Conductor: Comdt. J. M. Doyle

Thursday, Dec. 12—**LA TRAVIATA**

Repeat Performance of Dec. 10.
Conductor: Arthur Hammond

Friday, Dec. 13—**OTHELLO**

Repeat Performance of Dec. 4.
Conductor: Comdt. J. M. Doyle

Sat., Dec. 14—Matinee—**MADAME BUTTERFLY**

Repeat Performance of Dec. 9.
Conductor: Comdt. J. M. Doyle

Sat., Dec. 14—Evening—**LA TRAVIATA**

Repeat Performance of Dec. 10.
Conductor: Arthur Hammond

AUTUMN SEASON

The Dublin Grand Opera Society's autumn season is opening at the Gaiety on Monday week, with the usual impressive cast principals. Works for presentation include "Carmen," "Faust," "Othello," "La Traviata" and "Butterfly," in which, I am glad to learn, May Devitt will be heard.

Chorus Mistress—Julia Gray Jeannie Reddin.
Conductors — Comdt. J. M. Doyle,
Mus.B.; Arthur Hammond.

Henry Wendon, the famous English tenor, has been engaged for the part of Don José in "Carmen," opposite the Dublin contralto, Patricia Black, who has been gaining new laurels in England with the Carl Rosa Company. Josephine O'Hagan will also be with the Society.

Productions — Sydney Russell, Vere Laurie.

GAIETY THEATRE

DECEMBER 2nd—14th

THE

DUBLIN GRAND OPERA SOCIETY

Presents

OTHELLO FAUST CARMEN MADAM BUTTERFLY LA TRAVIATA

With Ruth Packer, May Devitt,
Patricia Black, Josephine O'Hagan,
Henry Wendon, Frank Sale, Ivan
Dixon, Joseph Flood, Howell Glynne,
George Hancock, Vere Laurie, John
Lynskey, Dermot Browner.
BOOKING OPENS

GAIETY THEATRE

DECEMBER 2nd—14th NEXT
The Dublin Grand Opera Society

"OTHELLO"

Frank Sale, Othello; George Hancock,
Iago.

"FAUST"

Ruth Packer, May Devitt, Marguerite,
alternately; Howell Glynne, Mephistopheles.

"CARMEN"

Patricia Black, Carmen; Henry Wendon, Don José

"MADAME BUTTERFLY"

May Devitt, Cho-Cho-San; Frank Sale,
Lieut. Pinkerton, U.S.N.

"LA TRAVIATA"

Ruth Packer, Violetta; Ivan Dixon,
Alfred.

Also Vere Laurie, John Lynskey,
Josephine O'Hagan, Molly Murphy,
Dermot Browner, Joseph Flood.

Productions by
SYDNEY RUSSELL & VERE LAURIE
Conductors: COMDT. J. M. DOYLE,
Mus.B., and ARTHUR HAMMOND,
Leader of Orchestra: TERRY O'CONNOR

BOOK NOW

NEXT WEEK

DUBLIN GRAND OPERA SOCIETY

present

MONDAY
FRIDAY
SAT. MAT.

"FAUST"

TUESDAY
THURSDAY
SAT. EVG.

"CARMEN"

WEDNES.

"OTHELLO"

Booking Daily 10 a.m. to 9 p.m.

Arthur Hammond will be guest conductor for "Traviata" and "Carmen"; while Comdt. J. M. Doyle, the Society's Musical Director, will conduct "Othello," "Butterfly" and "Faust."

Production will be by Sydney Russell and Vere Laurie. In charge of the chorus will be Julia Gray and Jennie Reddin.

Gaiety—The Dublin Grand Opera Society opens a fortnight's season during which five works will be presented. On Monday, Friday and Saturday matinee, Gounod's "Faust" will be given with Howell Glynn as Mephistopheles, Ruth Packer and May Devitt will alternate in the part of Marguerite. On Tuesday, Thursday and Saturday night, "Carmen," with Patricia Black in the title role, and Henry Wendon as Don Jose. On Wednesday Verdi's great work, "Othello," which was such a great success when presented last season, will be revived with a new Othello, Frank Sale, the famous tenor, and a new Iago, George Hancock. Productions of "Madam Butterfly" and "La Traviata" will be featured in the second week's programme. In addition to the artists mentioned, the company includes John Lynskey, Josephine O'Hagan, Joseph Flood, Ivan Dixon, Molly Murphy, Vere Laurie and Dermot Browner. Productions by Sydney Russell and Vere Laurie. The conductors will be Comdt. J. M. Doyle, Mus. B., and Arthur Hammond, and the special orchestra will be led by Terry O'Connor.

OPERA AT GAIETY

The Dublin Grand Opera Society's autumn season is opening at the

Gaiety on Monday. Works for presentation include "Carmen," "Faust," "Othello," "La Traviata," and "Butterfly," in which May Devitt will be heard.

Henry Wendon, the famous English tenor, has been engaged for the part of Don Jose in "Carmen," opposite the Dublin contralto Patricia Black, who has been singing in England with the Carl Rosa Company. Josephine O'Hagan will also be with the Society.

Arthur Hammond will be guest conductor for "Traviata" and "Carmen," while Comdt. J. M. Doyle, the Society's musical director, will conduct "Othello," "Butterfly" and "Faust." Production will be by Sydney Russell and Vere Laurie. In charge of the chorus will be Julia Gray and Jennie Reddin

DUBLIN GRAND OPERA SOCIETY present

MONDAY
FRIDAY
SAT. MAT

FAUST

TUESDAY
THURSDAY
SAT. EVG.

CARMEN

WEDNESDAY

OTHELLO

WITH

RUTH PACKER, MAY DEVITT
JOSEPHINE O'HAGAN, PATRICIA
BLACK, FRANK SALE, HENRY
WELDON, IVAN DIXON, HOWELL
GLYNNE, GEORGE HANCOCK,
VERE LAURIE, JOHN LYNESKEY.

Conductors

Comdt. J. M. Doyle, Arthur Hammond

FINE SINGING IN "FAUST"

THE Dublin Grand Opera Society has found an excellent Mephistopheles for their production of Gounod's "Faust," with which they open their present season at the Gaiety. Howell Glynn plays this part with vigour, and an admirable command of dramatic expression, both vocal and histrionic. Rarely have we heard such fine singing of the aria "The Calf of Gold," and the famous mocking "Serenade."

I was not so pleased with Ivan Dixon's Faust. I enjoyed his rendering of the various solos, particularly "All Hail Thou Dwelling," but I thought he was rather extravagant in gesture; there was a restlessness about his acting which was somewhat disturbing.

Artistic Performance

Margarite was charmingly played by Ruth Packer. Here was an artistic performance characterised by some beautiful singing, as in the "Jewel Song," in which the vibrato quality of her voice was particularly effective.

John Lynskey was handicapped by a rather bad cold, but he managed to give his usual competent portrayal of "Valentine." The "Siebel" of Josephine O'Hagan produced some fine vocal work. Kitty Vaughan as Martha, and P. J. Tobin as Wagner, completed an admirable cast.

The chorus was very effective, especially in the "Soldiers' Chorus," and the orchestra, under Comdt. J. M. Doyle, was always reliable.

Vere Laurie was responsible for a production generally competent.

E. H. W.

RUTH PACKER
APPEARED
AS
MARGUERITE
ON MONDAY
DEC 2ND 7.30
AND SAT MAY 2.30
DEC 7TH
AND
MAY DEVITT
APPEARED AS
MARGUERITE
ON
FRIDAY DEC 6TH
7.30
ONE NIGHT ONLY

GAIETY

Nightly 7.30.
Sat. Mat., 2.30.

Dublin Grand Opera Society

Present

TO-NIGHT PATRONS' NIGHT

F A U S T (GOUNOD)

IVAN DIXON, RUTH PACKER.

HOWELL GLYNNE, JOHN LYNESKEY.

JOSEPHINE O'HAGAN

Conductor: COMDT. J. M. DOYLE

Tuesday CARMEN

Wednesday OTHELLO

Thursday CARMEN

Friday FAUST

Sat. Matinee FAUST

Sat. Evening CARMEN

Booking Daily 10 a.m. to 9 p.m.

DUBLIN GRAND OPERA SOCIETY present

MONDAY
FRIDAY
SAT. MAT.

"FAUST"

TUESDAY
THURSDAY
SAT. EVG.

"CARMEN"

WEDNES

"OTHELLO"

—with—

Ruth Packer, May Devitt, Patricia Black, Josephine O'Hagan, Henry Wendon, Frank Sale, Ivan Dixon, George Hancock, Howell Glynn, John Lynskey, Vere Laurie.

Conductors:

Comdt. J. M. Doyle
Arthur Hammond

FAUST AT GAIETY

THE Dublin Grand Opera Society opened their season of opera at the Gaiety Theatre last night with Gounod's "Faust." The conductor was Comdt. J. M. Doyle. Most of the principal parts were well filled.

Howell Glynnne made an excellent Mephistopheles; Ruth Packer (Marguerite) sang very well and acted naturally. Josephine O'Hagan was very good as Siebel. Ivan Dixon, who took the role of Faust, has a voice of good quality and power, though he sometimes forces it. But he did not act, neither did John Lynskey (Valentine), though he sang well. Kitty Vaughan made a good Martha.

The first scene between Faust and Mephistopheles was well done; the second dragged because both the principals and the chorus lacked animation until Mephistopheles (H. Glynnne) came on and brought life into "Clear the Way for the Calf of Gold."

The garden scene was good. Josephine O'Hagan sang "Gentle Flowers" well, and she can act. Faust's "Cavatina" was also good and Marguerite's "Jewel Song."

The scene between Marguerite and Siebel in Act 3 was satisfactorily done, and the following scene between Marguerite and Mephistopheles was the best piece of acting in the opera. The "chorus within" was good, the orchestra (leader Terry O'Connor) played very well.

G. O'B.

"Faust" at the Gaiety

The Dublin Grand Opera Society's two-week season opened at the Gaiety last night with what was, on the whole, a very pleasing presentation of Gounod's "Faust."

The playing of the part of Mephistopheles, by which this opera stands or falls, was magnificently done by Howell Glynnne, a singer with a finely-produced, compelling voice and no little acting ability. His performance was greeted with the warmest applause of a very big audience.

As Faust, Ivan Dixon was at times most effective, notably in the opening scene, but, in our opinion, his early excellence was not altogether maintained.

As Valentine, John Lynskey was at his best; while Ruth Packer, as Marguerite, won our admiration quickly. Her singing was of the finest quality.

Josephine O'Hagan, as Siebel sang and acted daintily.

Vere Laurie's production, though somewhat cumbersome here and there, was, generally, first rate. The manipulation of the crowd scenes was at all times admirable.

The orchestra was under Comdt. J. M. Doyle.

Gaiety — The Dublin Grand Opera Society opened a fortnight's season at the Gaiety last night with one of the finest performances of Gounod's "Faust" seen in Dublin for many a long day. Credit for this must be shared by all concerned — principals, who were at the top of their form throughout the opera; a chorus that both in their stage deportment and vocalism left little to be desired; production by Vere Laurie that was original and bright, and introduced scenes not usually presented to Dublin audiences; and finally a conductor (Comdt. J. M. Doyle) and orchestra (Leader Miss Terry O'Connor) that brought the score along at a nice pace. The Church scene—in a version not usual to Dublin productions, but, nevertheless immensely impressive — and that of Valentine's death had both sincerity and a deep sense of the dramatic. The dressing, too, was bright and neat, adding to the general good impression. There was hardly any first night nervousness. The Marguerite was Ruth Packer, a soprano of fine range and excellent dramatic ability, who portrayed the ingenious maid to perfection. Her "Jewel Song" was a triumph in the portrayal of feminine naïveté. Next we had Ivan Dixon a Faust with a fine robust tenor voice. He sang the many tuneful arias with real artistry. From the moment when he appeared on the stage enveloped in flame and smoke Howell Glynnne was the real Mephistopheles. Vocally he must have given one of the best renderings of the part ever heard in Dublin—his sarcastic, squirming, rendering of "Catarina, while you play at sleeping," was superb. Josephine O'Hagan, with a charming voice, in which clarity of diction and real musical sense were uppermost, gave a good rendering of the faithful boy, Siebel. John Lynskey's Valentine was a very fine performance. His rendering of the pathetic "Hear my last words" gripped the audience by the sheer intimacy of its tragic import. Kitty Vaughan was an effective Martha, and P. J. Tobin acquitted himself well as Wagner. The short dance scene—choreography by Eileen Kane — was charmingly done by Eileen Kane, Patricia O'Hagan, Eileen Bolger, Olga Mohan, Rita McGovern, Joseph D'Alton and Desmond Domican.

To-night — "Carmen."

GAIETY Nightly, 7.30
Sat. Mat., 2.30

DUBLIN GRAND OPERA SOCIETY
PRESENT

TO-NIGHT FAUST
Ivan Dixon, May Devitt, Howell Glynnne, John Lynskey, Josephine O'Hagan

Conductor: Comdt. J. M. Doyle
Leader: Terry O'Connor
Producer: Vere Laurie

Sat. Matinee FAUST
Sat. Evening CARMEN

— NEXT WEEK —

Monday, Wednesday and Sat. Mat.

MADAME BUTTERFLY

Tuesday, Thursday, Sat. Evening

LA TRAVIATA

Friday

OTHELLO

"Carmen" at the Gaiety

Last night at the Gaiety the Dublin Grand Opera Society's Season continued with a most enjoyable presentation of Bizet's ever-popular "Carmen"—Patricia Black making a very welcome appearance in the name part.

Miss Black's singing, and certainly her acting, have improved tremendously since we last saw her in Dublin. Her performance last night had all the allure and fire necessary for the part. May Devitt, too, in the role of Micaela, the peasant girl, sang and acted with distinction; while Josephine O'Hagan, as Frasquita, gave yet another of the polished performances we now expect from her.

Naturally most interest was centered in the visiting singers, and it must be said that they did not disappoint. Henry Wendor, the English tenor, sang magnificently. We felt, however, that he was suffering from the handicap of miscasting in the part of Don Jose, but the marked sincerity of his acting overcame this, and his was an altogether satisfying performance.

As Escamillo, George Hancock sang with great verve, and his acting was impressive in its fine abandon. The Zuniga of Vere Laurie was as good as the part can be.

The opera was produced by Sydney Russell, and the conductor was Arthur Hammond.

GAIETY Nightly, 7.30
Sat. Mat., 2.30

DUBLIN GRAND OPERA SOCIETY
PRESENT

TO-NIGHT CARMEN (BIZET)
PATRICIA BLACK, HENRY WENDON, GEORGE HANCOCK, VERE LAURIE, MAY DEVITT, JOSEPH FLOOD, JOSEPHINE O'HAGAN, DERMOT BROWNER, MOLLY MURPHY

Conductor: ARTHUR HAMMOND
Leader: TERRY O'CONNOR
Producer: SYDNEY RUSSELL

Wednesday OTHELLO

Thursday CARMEN

Friday FAUST

Sat. Matinee FAUST

Sat. Evening CARMEN

Booking Daily 10 a.m. to 9 p.m.

Good Performance of "Carmen"

Bizet's "Carmen," with its charming music and colourful scenes, was very well performed by the Dublin Grand Opera Society at the Gaiety Theatre last night. Arthur Hammond conducted. The orchestra (leader, Terry O'Connor) was very satisfactory throughout.

Henry Wendon (Don Jose) has a fine voice; his scene with May Devitt was good. She made a charming Micaela, sang well and moved gracefully. Vere Laurie was convincing in the role of Zuniga.

In the first act the men's chorus, the cigarette girls, and the twelve well-trained little boys were most satisfactory. Indeed, all through the opera the level of the chorus was excellent.

Patricia Black was well chosen for the role of Carmen. She showed temperament and sang very well, especially at the end of Act I. But it was in the second act that she interpreted the part best. Her scene with Don Jose was very successful; here Henry Wendon was also first-rate.

George Hancock sank the Toreador's song with spirit. Dermot Browner and Joseph Flood were excellent as the two smugglers. The two gypsy girls, Josephine O'Hagan and Molly Murphy, did very well, notably their quintet with Carmen and the smugglers, and their fortune-telling scene in Act III. There Patricia Black sang beautifully. The set in this act was artistic, the whole atmosphere excellently rendered. The opera was produced by Sydney Russell.

G. O'B.

Fine Performance Of "Carmen"

ANOTHER packed house at the Gaiety last night witnessed a very fine performance of Bizet's "Carmen" by the Dublin Grand Opera Society.

Patricia Black, who came home specially to play the title role, showed a matured and deepened interpretation of a part that in the past was not reckoned one of her best.

Miss Black's talents lean naturally to the high dramatic figures, and there was a time when one thought the feline barbarity of Carmen quite beyond her. But last night her emotional power was tuned to the right key, so to speak. Vocally, Miss Black was magnificent.

Her exceptionally expressive contralto was never used to better effect.

The Don Jose of Henry Wendon was at times on the reserved side, but nevertheless he gave a good picture of this "hard luck" character. His voice is of lyrical quality, admirably suited to the music of this part. The Escamillo of George Hancock was a fine, strutting figure. May Devitt, making a welcome return to Dublin, played Michaela with due restraint, excellent diction and accomplished vocalism.

It was gratifying to see the so-called small parts taken by experienced front-line performers.

Dermot Browner and Joseph Flood gave clear-cut, very well realised portraits of the two more or less comic smugglers, and the gipsy ladies who go with them were very well

presented by Josephine O'Hagan and Molly Murphy. The lively quintet, a very polished piece of work.

The boys in the first act sang in tune and the chorus made no takes. Arthur Hammond's rendering of the score was marked by attention to detail. Terry O'Connor led the orchestra, and the production was by Sydney Russell.

To-night—"Othello."

More Opera at Gaiety

Last night the Dublin Grand Opera Society's season continued at the Gaiety with a first-rate production by Sydney Russell of Verdi's "Othello." Frank Sale giving a magnificent performance as the Moor.

No less exciting were Ruth Packer as Desdemona, and the Iago of George Hancock. Joseph Flood, as Cassio, was also impressive, while Patricia Black made the most of the part of Emilia.

Also in the cast were Dermot Browner, Joseph Black, P. J. Tobin, and Gerard Duggan.

Notable features of the presentation were the splendid work of the chorus and the excellence of the settings—especially that for the first act.

The conductor was Comdt. J. M. Doyle.

GAIETY NIGHTLY 7.30
SAT. MAT., 2.30
DUBLIN GRAND OPERA SOCIETY

PRESENT

TO-NIGHT OTHELLO

Ruth Pucker Frank Sale
Patricia Black George Hancock
Joseph Flood Dermot Browner

Conductor: COMDT J. M. DOYLE

SATURDAY MATINEE:
MADAME BUTTERFLY

SATURDAY EVENING:
LA TRAVIATA

Booking Daily 10 a.m. to 9 p.m.

GAIETY Nightly 7.30
Sat. Mat., 2.30
Dublin Grand Opera Society
Present

OTHELLO (VERDI)

FRANK SALE, RUTH PACKER
GEORGE HANCOCK
PATRICIA BLACK, JOSEPH FLOOD
DERMOT BROWNER

Conductor: COMDT. J. M. DOYLE
Leader: TERRY O'CONNOR
Producer: SYDNEY RUSSELL

Thursday CARMEN
Friday FAUST
Sat. Matinee FAUST
Sat. Evening CARMEN

Booking Daily, 10 a.m. to 9 p.m.

COLOURFUL OPERA AT GAIETY

BY JOSEPH O'NEILL.

"Irish Independent" Music Critic.

The Dublin Grand Opera Society's second production of their fortnight's season at the Gaiety Theatre, was "Carmen" (Bizet).

From the opening bars of the orchestral introduction, a new approach to the interpretation of this colourful opera was apparent. This approach was based on artistic interpretation of Bizet's music in the unfolding of the dramatic story.

The simple and uneventful life of Don Jose, until the intrusion of Carmen, was admirably portrayed. There was a quiet, tranquil atmosphere in the opening choruses, the singing having very pleasing tone and clear enunciation. Praise must be given to the boys' chorus, for its accuracy, good rhythm, and precise movements. There was a development of this atmosphere when Don Jose and Micaela met, and her song recalled to his mind his peaceful early life.

The fatal influence of Carmen was made gradually apparent and the tragic climax was approached with artistic sincerity by the whole company.

ARTISTIC SINGING.

As Carmen, Patricia Black gave her best performance of that role. Always splendidly capable, there is an added polish to her acting. She has acquired a greater vocal control which enables her to give more colour and variety to her singing and her stage movements have a greater freedom and are more expressive of the situation.

Henry Wendon was the Don Jose. He is an intelligent singer who reserves his passionate and declamatory singing for the appropriate moment. The story and its progression move clearly in his head and his singing is always artistic.

The Escamillo was George Hancock, and he gave a fine, virile performance.

May Devitt made her return to Dublin in the part of Micaela. She subtly conveyed her own love for Jose by her warm, passionate singing in the first act when conveying his mother's message.

Dermot Browner and Joseph Flood

filled the parts of the leading smugglers in splendid fashion. Their diction was excellent, and the quintet with Josephine O'Hagan (Frasquita), Molly Murphy (Mercedes), and Carmen was most effective.

Smaller parts were well played by Vere Laurie and P. J. Tobin. The chorus work was extremely good. There was no roughness in the singing, and their words were clearly heard. The tenor line singing was unusually good.

Arthur Hammond conducted and gave an artistic reading of the score. Terry O'Connor was leader of the very competent orchestra.

VERDI'S "OTHELLO"

The Dublin Grand Opera Society gave a very artistic performance of "Othello," one of Verdi's finest operas, at the Gaiety Theatre last night, conductor, Comdt. J. M. Doyle.

The whole standard of performance was high, both as regards soloists, chorus and staging and the Gaiety Theatre costumes enhanced the general effect. From the very beginning the opera went well. The chorus was excellent in the storm scene and the orchestra (leader, Terry O'Connor), reinforced the mood of the drama throughout with their fine interpretation. After the storm, the contrasting atmosphere of silence during the first scene between Othello and Desdemona was admirably rendered.

Both Ruth Packer, as Desdemona and Frank Sale as Othello, sang extremely well and acted their highly dramatic roles convincingly. The character of Iago was equally well interpreted by George Hancock, whose voice was very well suited to the part. His half-whispered effects in Act 2, when he is working up Othello's jealousy, were admirably done.

There was genuine passion and intensity in Frank Sale's scenes of jealousy with Desdemona and Ruth Packer's singing was really beautiful. Joseph Flood made a very satisfactory Cassio. Patricia Black (Emilia), Joseph Black (Roderigo), Dermot Browner (Ludovico) and P. J. Tobin (Montano), filled their parts well.

The opera was produced by Sydney Russell.

G. O'B.

"FAUST"
"CARMEN"

"OTHELLO"
"MADAME BUTTERFLY"
"LA TRAVIATA"

WITH

RUTH PACKER
MAY DEVITT
PATRICIA BLACK

JOSEPHINE O'HAGAN
MOLLY MURPHY

HENRY WENDON

FRANK SALE

IVAN DIXON

GEORGE HANCOCK

VERE LAURIE

JOHN LYNESKEY

JOSEPH FLOOD

DERMOT BROWNER

HOWELL GLYNNE

CONDUCTORS

ARTHUR HAMMOND

COMDT. J. M. DOYLE

PRODUCERS

SYDNEY RUSSELL

VERE LAURIE

CHORUSMISTRESS

JULIA GRAY

JEANNIE REDDIN

LEADER OF ORCH

TERRY O'CONNOR

PUCCINI OPERA

The President and Mrs. O'Kelly, and members of the Diplomatic Corps, were present at the Dublin Grand Opera Society's gala performance of Puccini's opera, "Madame Butterfly," in the Gaiety.

May Devitt has in many ways improved her reading of the part of Butterfly, particularly in the first act, where her childishness becomes more and more convincing. There were times, however, in the second act when a more restrained use of gesture would have been more appropriate. She did not quite reach her highest standard vocally, some of her notes being a trifle hard, but nevertheless she gave a very enjoyable performance.

Frank Sale, as Pinkerton, gave a sincere and thoughtful performance, and sang well; he was particularly good in his duet with Butterfly at the end of the first act. John Lynskey, as Sharpless, and Joseph Flood, as Goro, gave their usual competent interpretations, and Dermot Browner, doubling the parts of Prince Yamadori and the Bonze, was thoroughly reliable.

I always feel that Kate Pinkerton (played by Nuala Perry) is never given sufficient importance. Small as the part is, she enters at a particularly dramatic moment, and it is, I think, important that every word should be heard distinctly.

The chorus and orchestra, under Comdt. J. M. Doyle, gave of their best. The producer was Vere Laurie.

E. H. W.

Amongst the members of the Diplomatic Corps present were:—Sir John and Lady Maffey (Britain); Don Eduardo F. Hunter (Chile); Senhor Joao Carvalho de Moraes (Brazil); Comte Jacques de Lalaing, Countess de Lalaing (Belgium); M. G. Begoune de Jupiac (France); Oscar Thorsing, Esq., and Mrs. Thorsing (Sweden); Signor and Signora Francesco Babuscio Rizzo, and Signora Rizzo (Italy); M. Willem van Tets and Madame van Tets (Netherlands); Dr. Karel Kostal and Madame Kostal (Czechoslovakia); Don Luis Oltavares y Brughera, Conde d'Artaza (Spain); M. Walter de Bourg (Switzerland); E. J. Garland, Esq., and Mrs. Garland (Canada); W. J. Dignam, Esq., and Mrs. Dignam (Australia).

May Devitt in "Butterfly"

In the title role of "Madame Butterfly," Miss May Devitt has long since firmly established herself with Dublin audiences, and she did not disappoint the crowded house at the Gaiety last night when there was a gala performance of Puccini's opera, which was attended by the President and Mrs. O'Kelly, together with many members of the Diplomatic Corps.

We have heard Miss Devitt in better voice, perhaps, than she was last night—but what a vital and interesting performance she gives!

Her rendering of the part is somewhat unorthodox—she appeared to be conveying an impression of assumed shyness in the first act, for instance, and throughout she was rather more militant than one would have expected of the genus lepidoptera!

Nevertheless, it is rare to see acting of such quality on the operatic stage.

Pinkerton is such an unsympathetic character that the incumbent of this role starts under handicap. Last night's portrayal of the hedonistic Jack Tar was by Frank Sale, who brought a fine resonant voice to the task, but it was a pity that the louder he sang the more faulty became his diction.

Nor was his acting free enough, particularly in comparison to the easy stage presence of John Lynskey, who gave a fine performance of Sharpless (despite some huskiness of voice), and the agreeably sinister Goro of Joseph Flood.

Patricia Black (Suzuki) and Dermot Browner (The Bonze) were sound in their respective roles, nor must one forget that on this occasion Master Pinkerton was very much alive!

The orchestra, under the baton of Comdt. J. M. Doyle, started badly, but warmed up to their task to such effect that the true but slight voice of Nuala Terry, as Mrs. Pinkerton the second, fought a losing battle in the closing scene.

GAIETY NIGHTLY 7.30
SAT. MAT. 2.30

**DUBLIN GRAND OPERA SOCIETY
TO-NIGHT—GALA NIGHT**

The President and Mrs. O'Kelly

will attend
THE PERFORMANCE OF

"MADAME BUTTERFLY."

MAY DEVITT, FRANK SALE
Patricia Black, John Lynskey
Joseph Flood, Dermot Browner
Conductor—Comdt. J. M. Doyle.
Leader—Terry O'Connor.
Producer—Vere Laurie.

Tuesday—"La Traviata."

Wednesday—"Madame Butterfly."

Thursday—"La Traviata."

Friday—"Othello."

Sat. Mat.—"Madame Butterfly."

Sat. Evening—"La Traviata."



May Devitt.
brilliant artiste.

SINGING THE
ROLES of
"MADAME BUTTERFLY"
MICHAELA IN "CARMEN"
MARGUERITE IN "FAUST"
[ON FRI 6TH DEC.]

THE presentation of "Madam Butterfly" by the Dublin Grand Opera Society at the Gaiety Theatre, Dublin, last night was very enjoyable, due in the main to the excellence of May Devitt in the title rôle. The character of Cho-Cho-San, Puccini's hapless Japanese singing girl, is one of her best, and last night she was in splendid form. Patricia Black gave her grand support as Suzuki, and she, too, acted and sang with artistic understanding. Frank Sale was the Pinkerton, but did not seem to get right into the character of the naval lieutenant. John Lynskey was confident in the part of the Consul Sharpless, and Joseph Flood showed real clarity in his diction as Goro, the marriage broker.

Commandant J. M. Doyle was the conductor, with Terry O'Connor as a very capable leader.

THE Dublin Grand Opera Society opened their winter season in the Gaiety Theatre, Dublin, last night, with a presentation of "Faust."

A notable feature of the production by Vere Laurie was that the original score was followed, and instead of a third act covering Marguerite's meeting with Siebel, the Church scene and the return and death of Valentine, there were three separate scenes, divided by a brief interruption for the dropping of a curtain.

The opera was splendidly performed. Ivan Dixon as Faust, sang with plenty of animation, although at times the pitch sounded a little untrue. Ruth Packer, who played Marguerite, has a pleasing and sympathetic stage presence. She acted and sang with easy grace and appeal. Josephine O'Hagan, as Siebel, sang her music admirably.

The Mephistopheles of Howell Glynne was the outstanding success of the night. There was a commanding sense of drama in his playing and his voice had a great richness and spaciousness. John Lynskey's Valentine was also a fine effort. Kitty Vaughan, as Martha, played up well to Mephistopheles in the Garden scene, and P. J. Tobin brought life and interest to the small part of Wagner.

Commandant J. M. Doyle conducted with discerning beat, his tempi being well maintained.

VERDI'S "OTELLO" AT THE GAIETY

The Dublin Grand Opera Society reached the high-water mark of their season at the Gaiety Theatre, Dublin, last night, with their performance of Verdi's "Otello."

Frank Sale, the English tenor, gave a wonderful study of the part of the Moor. Although he was suffering from a bad throat he decided to carry on. His voice in the first act showed signs of huskiness, but it went completely in the second act. He announced that his singing voice was gone, but Commandant J. M. Doyle, who was conducting, went ahead, and George Hancock, who was the Iago, carried on in his baritone part. After a few moments Mr. Sale returned and concluded the act magnificently. In the succeeding two acts he did his work grandly, magnificent acting covering up any little shortcomings in the voice.

George Hancock played Iago with rather a melodramatic touch, well suited, however, to the Italian style. His "Credo" was a wonderful study in interpretation.

Ruth Packer sang Desdemona with appealing artistry. The "Willow Song" and "Ave Maria" in the last act were beautifully sung.

Joseph Flood sang well in the rôle of Cassio, and other parts were capably filled by Patricia Black (Emilia), Joseph Black (Roderigo), P. J. Tobin (Montano), and Dermot Browner, who showed a good sense of the stage as the Venetian ambassador.

The chorus was confident in its work.

GAIETY NIGHTLY, 7.30
Sat. Mat. 2.30

DUBLIN GRAND OPERA SOCIETY TO-NIGHT GALA NIGHT

The President and Mrs. O'Kelly will attend the performance of

MADAME BUTTERFLY

May Devitt :: Frank Sale
Patricia Black :: John Lynskey
Joseph Flood :: Dermot Browner
Conductor: COMDT. J. M. DOYLE
Leader: TERRY O'CONNOR.
Producer: VERE LAURIE.

"CARMEN" AT THE GAIETY

The chief interest in the Dublin Grand Opera Society's presentation of "Carmen" at the Gaiety Theatre, Dublin, last night, was the appearance of Patricia Black, the Irish contralto, who has been touring with the Carl Rosa Company in Britain.

The change that has come to her reading of the part was particularly evident in her singing of the Habanera and the Seguidilla arias in the first act. The approach throughout was much more subtle, and there was an artistic restraint and play of light and shade in the characterisation.

Henry Wendon, as Don José, sang and acted with great intensity; his voice has a wonderful carrying quality that makes every syllable audible. Another cross-Channel visitor, George Hancock, made a striking Escamillo.

May Devitt repeated her success in the part of Micaela, her voice was as fresh and inspiring as ever. Josephine O'Hagan had another good night as Frasquita, her soprano voice providing a firm headline for the quartet of gipsies, the other members of which were Dermot Browner, Joseph Flood and Molly Murphy.

Others in the cast were Vere Laurie (Zuniga) and P. J. Tobin (Morales). The chorus were splendid in the tavern scene and in the third act.

Arthur Hammond conducted, and one admired the restraint he exercised over instrumentalists and singers.



ATTRACTIONS —
May Devitt as Cho-
Cho-San in "Madam
Butterfly."



RUTH PACKER
APPEARING
AS

MARGUERITE

IN
"FAUST"

ON

MON & SAT MAT
DEC 2ND & 7TH

DESDEMONA

IN

"OTHELLO"

AND

VIOLETTA IN "

"LA TRAVIATA"



JOE FLOOD

AS

E.L. REMONDADO IN "ARMEN"
CASSIO IN "OTHELLO"
GORE IN "MAIATE"

"LA TRAVIATA" AT THE GAIETY

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

The fifth production of the Dublin Grand Opera Society in its fortnight's season, at the Gaiety Theatre, was Verdi's "La Traviata."

In the name part, Ruth Packer enhanced her reputation as a sincere, competent artist by giving a very satisfying performance. The high light of the night was her scene with Georges Germont. Here her singing had a depth of passion and feeling, and was free from any suggestion of melodramatic expression. Her slight vibrato adds warmth to her voice, and suits the music of this role. A graceful artist, she expresses by her face and movements every changing mood, and her vocal control throughout her extensive range is an important asset to her interpretation.

INTELLIGENT TRANSLATION

In Act 2, George Hancock, as Georges Germont, sang and played to Violetta with fine dramatic effect. His Provence solo was very well sung, and it had the advantage of reasonable words, instead of the stupid translation usually associated with this air. This was a confident, intelligent performance, full of dignity and marked by clear diction.

The Alfred was Ivan Dixon. His performance was marred by faulty intonation. The quality of his voice does not appeal to me. It can be pleasing in passages of soft singing, but becomes strident when full tone is used.

The smaller parts were capably filled by Dermot Browner as the Doctor, P. J. Tobin as Baron Duphol, Thomas J. Synnott, William O'Kelly, R. J. Carey, H. Brittain, Marjorie Barry and Kathleen Adams.

After a slightly uneasy start, the Chorus sang very well, particularly in Act III. Arthur Hammond conducted with his usual verve. He likes to move the music along at a fast tempo, and succeeded in holding orchestra and stage to his wishes in the matter of pace. The production was by Sidney Russell.

GAIETY NIGHTLY, 7.30
SAT. MAT. 2.30

Dublin Grand Opera Society
PRESENT

TO-NIGHT **LA TRAVIATA**

RUTH PACKER. IVAN DIXON

GEORGE
HANCOCK

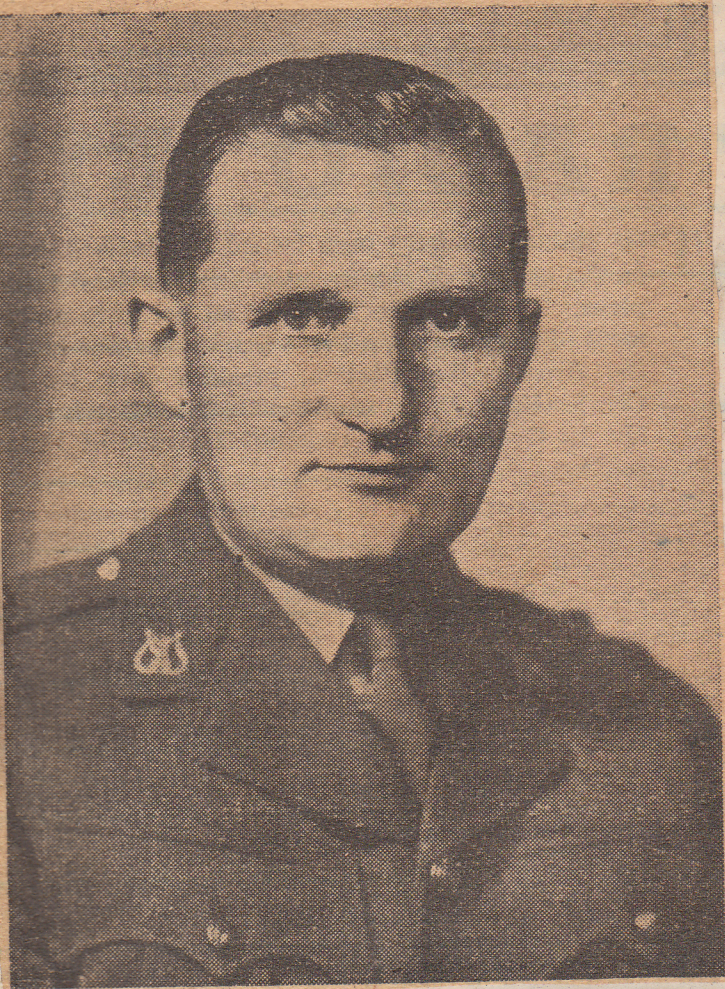
DERMOT
BROWNER

Conductor: ARTHUR HAMMOND

Leader: TERRY O'CONNOR

Producer: SYDNEY RUSSELL

COMDT. J. M. DOYLE, Mus.B.



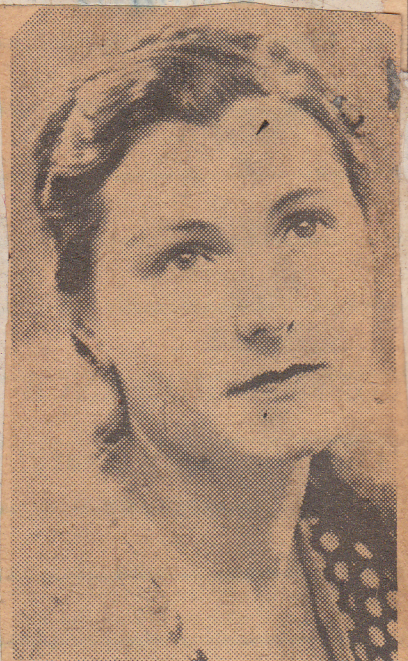
CONDUCTOR
OF "FAUST"

"OTHELLO" "MADAME BUTTERFLY"

High Standard of Gaiety Operas

In the opinion of Dr. Larchet, President of the Society, the present season had been one of the highest standard, a great deal of work had been accomplished, and the Society was going from success to success. said Mr. C. E. McConnell, Chairman, Patron Members' Committee, at the conclusion of the Dublin Grand Opera Society's performance of "La Traviata" at the Gaiety last night.

Although the Society was, he said, now in a sound financial position, they required funds for the development of operas which could not be described as box office attractions, and he appealed for more patron members.



Miss Josephine O'Hagan, the popular
Dublin soprano.

AS SIEBEL IN "FAUST"
AND AS FRASQUITA IN
"CARMEN"



George Hancock

SINGING
ESCAMILLO

"IN
"CARMEN"

IAGO

IN

"OTHELLO"

AND

GERMONT

PERE

IN

"LA
TRAVIATA"

the group of irresponsible enthusiasts who like to appear on the stage. The members have been welded together and seem conscious of their importance in the operative scheme. They sing with confidence and accuracy, and with an appreciation of the stage situation.

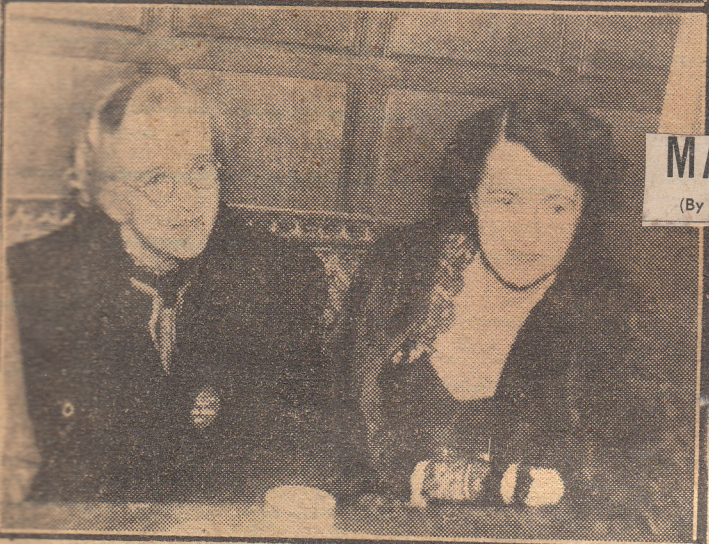
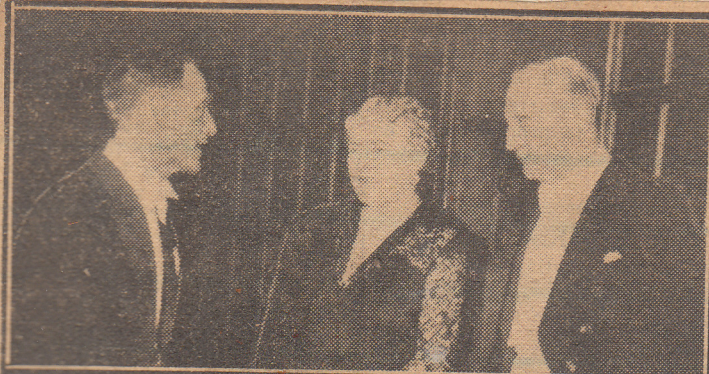
BLESSING IN DISGUISE

For many years the Society was completely dependent upon the services of Radio Eireann Orchestra for its performances. The refusal of the Radio authorities to sanction the continuation of these services seemed a hardship. Actually it served the very good purpose of forcing the Society to recruit an orchestra outside the Radio ranks. The very competent playing during the week under the conductors, Comdt. J. M. Doyle and Arthur Hammond, proved how successfully this task has been accomplished.

Ruth Packer, Frank Sale, Henry Wendon, George Hancock, and Howell Glynn among the visiting artists, have given performances of high artistic merit. Patricia Black's interpretation of Carmen marked a new step forward in her development as an operatic principal. To-morrow night May Devitt will be heard in her most popular and best role, Madam Butterfly, with Frank Sale as Pinkerton.

Of special value to the Society's productions are the stage settings, built in the Gaiety workshops under the supervision of T. Daly, stage manager, and painted by Robert Heade. The smooth and efficient lighting effects by H. Morrison add much to the artistic presentations. The productions are by Sydney Russell and Vere Laurie.

C.M.



MA

(By an

At the Dublin Grand Opera Society reception in the Gaiety Theatre. TOP—Left to right—Dr. J. Larchet (President), Mrs. H. Redmond (donor of the ivory baton presented to the Society), and Mr. C. E. McConnell (chairman of the Patrons' Committee). BELOW—Mrs. J. Larchet (left) and Countess McCormack. [Evening Mail Photo (350A)]

Presentation to Comdt. Doyle



Mr. C. E. McConnell (right), Chairman, Patrons Committee, Dublin Grand Opera Society, presenting silver-mounted ivory baton donated by Mrs. H. Redmond to Comdt. J. M. Doyle, musical director of the Society, at the Gaiety Theatre, Dublin.—"Herald" Photo (McM.).



SYMBOL OF STATE SUPPORT: being received on Grand Gala night

O'Kelly
e, 1946.

FIRST WEEK

MON "FAUST" IVAN DIXON RUTH PACKER

HOWELL GLYNNE JOHN LYNKEY JOSEPHINE O'HAGAN

TUE "CARMEN" CONDUCTOR: = COMDT. J. DOYLE

PATRICIA BLACK MAY DEVITT
HENRY WENDON GEORGE HANCOCK
CONDUCTOR: = ARTHUR HAMMOND

WED "OTHELLO" FRANK RUTH GEORGE PATRICIA JOSEPH
CON: = COMD. DOYLE SALE PACKER HANCOCK BLACK FLOOD

THURS "CARMEN" PATRICIA MAY HENRY GEORGE VERA
BLACK DEVITT WENDON HANCOCK LAURIE
CONDUCTOR: = ARTHUR HAMMOND

FRI MAY DEVITT IN "FAUST"

WITH IVAN DIXON HOWELL GLYNNE JOHN LYNKEY
JOSEPHINE O'HAGAN CON: = COMD. DOYLE

SAT "FAUST" IVAN DIXON RUTH PACKER
CONDUCTOR HOWELL GLYNNE
MAT COMDT. J. DOYLE JOHN LYNKEY JOSEPHINE O'HAGAN

SAT "CARMEN" PATRICIA BLACK MAY DEVITT
HENRY WENDON GEORGE HANCOCK
EVEN CONDUCTOR JOSEPHINE O'HAGAN JOSEPH FLOOD
ARTHUR HAMMOND VERA LAURIE MOLLY MURPHY
DERMOT BROWNER

MON PRESIDENT = SECOND WEEK =
MAY DEVITT 2 MRS. O'KELLY PRESENT
PATRICIA BLACK FRANK SALE JOHN LYNKEY
JOSEPH FLOOD DERMOT BROWNER CON: = COMD. DOYLE

TUE "LA TRAVIATA" RUTH PACKER IVAN DIXON GEORGE HANCOCK
CON: = ARTHUR HAMMOND PACKER DIXON HANCOCK DERMOT BROWNER

WED COMDT. DOYLE CONDUCTS "MADAME BUTTERFLY" MAY DEVITT
PATRICIA BLACK FRANK SALE JOHN LYNKEY

THURS "LA TRAVIATA" RUTH PACKER DERMOT BROWNER
IVAN DIXON GEORGE HANCOCK CON: = ARTHUR HAMMOND

FRI "OTHELLO" FRANK SALE RUTH PACKER GEORGE HANCOCK
JOSEPH FLOOD PATRICIA BLACK DERMOT BROWNER
J. BLACK P. TOBIN G. DUBBAN
CON: = COMDT. DOYLE

SAT "MADAME BUTTERFLY" MAY DEVITT
PATRICIA BLACK FRANK SALE
MAT CON: = COMDT. DOYLE JOHN LYNKEY

SAT "LA TRAVIATA"
EVEN CONDUCTOR
ARTHUR HAMMOND

GAIETY
THEATRE
DUBLIN

COMMENCING
MONDAY
APRIL 28TH

DUBLIN
GRAND OPERA SOCIETY
PRESENT THEIR SPRING SEASON

"AIDA" VERDI

"RIGOLETTO" VERDI

"CARMEN" BIZET

"LA BOHEME" PUCCINI

"DON GIOVANNI" MOZART

GUEST ARTISTES

GWEN CATLEY RUTH PACKER BLANCHE TURNER

PATRICIA BLACK WINIFRED RADFORD MOLLIE MURPHY

JOSEPHINE O'HAGAN JAMES JOHNSTON JOHN MYRRON

WALTER MIDGLEY FRANK SALE INAN DIXON

OWEN BRANNIGAN GEORGE HANCOCK LEYLAND WHITFIELD

VERE LAURIE RICHARD MASON JOSEPH FLOOD

MARY CHERRY

CONDUCTORS: - ARTHUR HAMMOND [GUEST CONDUCTOR]
& THE D. G. O'S
MUSICAL DIRECTOR COMDT. J. M. DOYLE MUS. B.

PRODUCERS: - SYDNEY RUSSELL

VERE LAURIE

HOUSE MISTRESS: - JEANNIE REDDIN

CHORUS BY - MURIEL CUFFE [ABBAY SCHOOL OF BALLET]

STATE SUPPORT:
received on Grand Gala night

TERRY O'CONNOR

I refer to the coming season at the Gaiety April 28 to May 10) of the Dublin Grand Opera Society. The works to be produced are: "Carmen" (Bizet)—the outstanding success of the 1946 autumn season, when Patricia Black took the title role; "La Boheme" (Puccini); "Rigoletto" (Verdi); "Don Giovanni" (Mozart), and "Aida" (Verdi).

Of the principals taking part, Gwen Catley, Ruth Packer, Patricia Black, Josephine O'Hagan, James Johnston, Frank Sale, Ivan Dixon, Vere Laurie, Leyland White, Richard Mason and Joseph Flood require no introduction to Dublin opera-goers.

Patrons will, I am sure, welcome the return of Owen Brannigan (Bass), who has been singing with great success at Glyndebourne. He is one of the few English artistes taking part in the International Festival at Edinburgh this year.

George Hancock (Baritone), who created such a good impression last season and who has been singing at Covent Garden, will sing Marcel ("Boheme"), Escamillo ("Carmen"), and Amonasro ("Aida").

From Covent Garden also comes Blanche Turner to sing Mimi ("Boheme"), Micaela ("Carmen"), and Donna Anna ("Don Giovanni").

A newcomer to the Society will be the Sadlers Wells tenor, Walter Midgley, who will sing Rudolph ("Boheme") and Don Ottavio ("Don Giovanni").

Mollie Murphy (Soprano), a former member of the Society's chorus, returns after a most successful English tour with the Imperial Opera Company.

The operas will be conducted, as usual, by the Society's musical director, Comdt. J. M. Doyle, with Arthur Hammond as guest conductor. The leader of the orchestra will be Miss Terry O'Connor.

Production will be shared by Sydney Russel and Vere Laurie.

Higher Prices

In arranging this ambitious season the management, I am informed, in order to ensure that the Society's financial position would not suffer, had to choose between

(a) Reducing the standard of production by engaging lesser known artistes for the principal roles; and

(b) Increasing the prices of admission.

It was decided that to maintain the present high standards and to continue the Society's policy of bringing to the Dublin public the most celebrated artistes available without incurring financial loss.

to increase the price of box, dress circle, front and centre parterre seats. Prices of admission to the back parterre, upper circle and gallery remain unaltered.

Booking for what promises to be a most successful season opens at the Gaiety Theatre on Monday.



Miss Jeannie Reddin, L.R.A.M., A.T.C.L.

SPRING SHOW ATTRACTION

28th April to 10th May

AT

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

Presents an outstanding team
of Guest Artists in:

AIDA, RIGOLETTO, CARMEN, LA BOHEME, DON GIOVANNI

GWEN CATLEY
(The Celebrated Coloratura Soprano).
RUTH PACKER
(Soprano), Sadlers Wells and Carl Rosa Opera Coy.

BLANCHE TURNER
(Soprano), Covent Garden, 1947.

PATRICIA BLACK
(Contralto), Carl Rosa Opera Coy.
WINIFRED RADFORD (Soprano).

MOLLIE MURPHY
(Soprano), Imperial Opera Coy.
JOSEPHINE O'HAGAN (Soprano).

JAMES JOHNSTON
(Tenor), Sadlers Wells Opera Coy.

JOHN MYRRIDIAN
(Tenor), Carl Rosa Opera Coy.

WALTER MIDGLEY
(Tenor), Sadlers Wells Opera Coy.

FRANK SALE
(Tenor), Carl Rosa Opera Coy. and Sadlers Wells.

IVAN DIXON
(Tenor), Carl Rosa Opera Coy.

OWEN BRANNIGAN
(Bass), Glyndebourne and International Festival, 1947.

GEORGE HANCOCK
(Baritone), Covent Garden, 1947.

LEYLAND WHITE
(Baritone), Carl Rosa Opera Coy.

VERE LAURI
(Bass), Imperial Opera Coy.

RICHARD MASON (Bass).

JOSEPH FLOOD (Tenor).

Conductors:

COMDT. J. M. DOYLE,
ARTHUR HAMMOND.

Producers:

SYDNEY RUSSELL, VERE LAURI.
Choreography by:

MURIEL CUFFE, Abbey School of Ballet.
Leader of Orchestra:

TERRY O'CONNOR.

Chorus Mistress: JEANNIE REDDIN.

OPERA PRICES

Boxes, 80/- 45/- 30/- Dress Circle,
7/6. Front and Centre Parterre, 5/-
Back Parterre, 4/- Upper Circle, 3/-
Gallery (unreserved), 1/-.

GAIETY THEATRE

APRIL 28th to MAY 10th

PUNCHESTOWN & SPRING SHOW ATTRACTION

DUBLIN GRAND OPERA SOCIETY
presents

Gwen Catley	James Johnston
Ruth Packer	John Myrddin
Blanche Turner	Frank Sale
Patricia Black	Walter Midgley
Winifred Radford	Ivan Dixon
Josephine O'Hagan	George Hancock
Mollie Murphy	Leyland White
Owen Brannigan	Richard Mason
Vere Laurie	Joseph Flood

in AIDA, RIGOLETTO, CARMEN, LA BOHEME and DON GIOVANNI

SPRING SHOW ATTRACTION

28th April to 10th May

AT

GAIETY THEATRE DUBLIN GRAND OPERA SOCIETY

Presents an outstanding team
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AIDA, RIGOLETTO, CARMEN, LA BOHEME, DON GIOVANNI

GWEN CATLEY
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BLANCHE TURNER
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(Soprano), Imperial Opera Coy.
JOSEPHINE O'HAGAN (Soprano).

JAMES JOHNSTON
(Tenor), Sadlers Wells Opera Coy.

JOHN MYRDDIAN
(Tenor), Carl Rosa Opera Coy.

WALTER MIDGLEY
(Tenor), Sadlers Wells Opera Coy.

FRANK SALE
(Tenor), Carl Rosa Opera Coy and
Sadlers Wells.

IVAN DIXON
(Tenor), Carl Rosa Opera Coy.

OWEN BRANNIGAN
(Bass), Glyndebourne and International
Festival, 1947.

GEORGE HANCOCK
(Baritone), Covent Garden, 1947.

LEYLAND WHITE
(Baritone), Carl Rosa Opera Coy.

VERE LAURIE
(Bass), Imperial Opera Coy.

RICHARD MASON (Bass).
JOSEPH FLOOD (Tenor).

Conductors:
COMDT. J. M. DOYLE,
ARTHUR HAMMOND.

Producers:
SYDNEY RUSSELL, VERE LAURIE.

Choreography by:
MURIEL CUFFE, Abbey School of Ballet.

Leader of Orchestra:
TERRY O'CONNOR.

Chorus Mistress: JEANNIE REDDIN.

Opera Season

THE works chosen by the Dublin
Grand Opera Society for this
season are: "Aida," "Carmen,"
"Rigoletto," "La Boheme," and
"Don Giovanni."

The Society is to be congratulated
on including "Aida" and "Don
Giovanni," the latter is a work
that is rarely performed. One
reason for this is the fact that it
requires three Prima Donnas for
the parts of Donna Anna, Donna
Elvira, and Zerlina.

The three sopranos engaged
are Ruth Packer, well known to
Dublin opera goers; Mary
Cherry, of Covent Garden; and
Winifred Radford, a soprano
who has sung the part of Zer-
lina in various European coun-
tries.

The remaining members of the
cast in this opera are Walter Midg-
ley, the Sadlers Wells tenor; Ley-
land White, George Hancock, and
Richard Mason.

Ruth Packer, Patricia Black,
Frank Sale, George Hancock, Vere
Laurie, and Richard Mason form a
very strong cast for "Aida." Blanche Turner, soprano, who was
last here in 1938, pays a return
visit to Dublin to sing Mimi in
"Boheme" and Micaela ("Carmen").

James Johnston will sing two of
his most popular roles—Don Jose,
in "Carmen," and the Duke, in
"Rigoletto."

Patrons who heard Owen Brannig-
an sing with the Society in 1945
will be looking forward to hearing
him in the following roles:
Colline in "Boheme," Sparafucile
in "Rigoletto," Leporello in "Don
Giovanni." Leyland White will sing
the role of Rigoletto, with Gwen
Catley, the celebrated colouratura
soprano, as Gilda, and Patricia
Black as Maddelena. These three,
together with James Johnston,
should ensure that the famous
quartet will be one of the high-
lights of the season.

GAIETY THEATRE—Nightly, 7.30
Sat. Mat., 2.30. Dublin Grand Opera
Society presents: To-night, "AIDA"
Ruth Packer, Patricia Black, Frank
Sale, George Hancock, Vere Laurie,
Richard Mason. Conductor: Comd.
J. M. Doyle. Tuesday, "Rigoletto"
Wednesday, "Aida." Thursday, "Car-
men." Friday, "La Boheme." Sat. Mat.,
"La Boheme." Sat. evening, "Carmen."
Booking open daily, 10 a.m.—9 p.m.
Prices: 7/6, 5/-, 4/-, 3/-, 1/-.

Dublin Grand Opera

Society
PRESENTS

Monday and Wednesday AIDA

Tuesday RIGOLETTO

Thursday and Saturday CARMEN

Friday & Sat Matinee LA BOHEME

with
Gwen Catley, Ruth Packer, James
Johnston, Walter Midgley, Blanche
Turner, Patricia Black, Frank Sale,
Patricia Black, George Hancock,
Leyland White, Owen Brannigan.

DUBLIN GRAND OPERA SOCIETY

Presents

Monday & Wednesday . AIDA

Tuesday . RIGOLETTO

Thursday & Saturday CARMEN

Friday & Sat. Mat. LA BOHEME

DUBLIN GRAND OPERA SOCIETY presents

Monday AIDA

Tuesday RIGOLETTO

Wednesday AIDA

Thursday CARMEN

Friday LA BOHEME

Saturday Matinee LA BOHEME

Saturday evening CARMEN

with
Gwen Catley, Ruth Packer,
Blanche Turner, James Johnston,
Walter Midgley, Frank Sale,
George Hancock, Leyland White,
Owen Brannigan, Vere Laurie

Conductor | COMDT. J. M. DOYLE

Production | ARTHUR HAMMOND

Production | SYDNEY RUSSELL

Production | VERE LAURIE

"AIDA" "CARMEN" "LA BOHEME"

PRODUCED BY SYDNEY RUSSELL

"RIGOLETTO" "DON GIOVANNI"

PRODUCED BY VERE LAURIE

DUBLIN SOCIETY IN "AIDA"

BY JOSEPH O'NEILL

"Irish Independent" Music Critic

The Dublin Grand Opera Society opened its season at the Gaiety Theatre with a fine production of Verdi's "Aida." It was Patrons' Night and the theatre presented a gala appearance.

The first act moved along in a rather temperate atmosphere, although the opening aria, "Heavenly Aida," sung by Frank Sale as Radames, gave it a good commencement. The chorus of men in the second scene had not a good balance, but the tone quality was good.

The opening of the second act heightened the tension, when Patricia Black (Amneris) and Ruth Packer (Aida) sang with dramatic intensity in their scene. Both artists were now warming to their parts and singing with greater freedom than in the first act.

Grand colouring and grouping of Scene 2, with the exhilarating trumpeting from stage and orchestra helped in the working up of the tremendous climax. The virile entrance and fine singing of George Hancock in the part of Amonasro added to the dramatic effect. A slight lack of power was noticeable in the chorus, which did not balance the might of the orchestral effects. All the principals rose in fine style to the finale.

EXCELLENT SCENE

Ruth Packer gave her best singing in Act 3, and her splendid acting with Amonasro and then with Radames showed a fine conception of the part. This was an excellent scene.

Richard Mason sang the part of the High Priest. He has added weight to his voice, and gave a competent performance. Vere Laurie played the King of Egypt with a fine dignity. It was pleasing to find the small part of War Messenger clearly sung by T. J. Synnott. The ballet soloists were Mary Lydon and Desmond Domican.

Comdt. J. M. Doyle conducted, and orchestral details were very well brought out. He had a very good control of tone gradation, obtaining a nice balance with soloists and working his climaxes with dramatic sense. Production was by Sidney Russell.

"Aida" at the Gaiety

LAST night at the Gaiety Theatre, the Dublin Grand Opera Society's Spring Season opened with a performance of Verdi's "Aida." It was Patrons' Night, and the house was crowded to capacity for this, the most spectacular and dramatic of the composer's operatic works.

From every point of view it was an exciting presentation, in which the exotic moods and colours of the Egyptian scene were admirably caught. The costumes which helped so much, and which, incidentally, were all designed and made at the Gaiety, were very fine indeed; while settings and lighting also helped enormously.

Ruth Packer made a splendid "Aida," singing well and making great play in the part, which calls for no small amount of genuine acting ability. In the part of Amneris, Patricia Black gave a magnificent performance, her scenes with Miss Packer being especially memorable. She is a very polished artist.

The male roles were taken by Frank Sale as Radames (his singing was of a high quality, and dramatic, but his acting seemed far too subdued, giving little suggestion of the conquering hero); George Hancock, as Amonasro (a grand performance); Vere Laurie as the King of Egypt, and Richard Mason as the High Priest.

We would like to praise the work of the dancers. The first ballet was most effectively arranged; while, later, the dancing of the soloists, Mary Lydon and Desmond Domican, was impressive. The corps de ballet, however, seemed rather uncomfortable in the restricted space at their disposal. Things became rather confused.

The orchestra, under the direction of Commandant J. M. Doyle, preserved a good balance with the singers throughout.

Production was by Sidney Russell, who handled the ensemble and chorus with skill.

Last night the overture was completely ruined by latecomers. This is neither fair to the orchestra nor to people who endeavour to arrive on time.

SOCIETY RESCUES "AIDA"

Thanks to repeated productions by the Dublin Grand Opera Society, Verdi's "Aida" has been rescued from the position it had reached (as far as Dublin was concerned) of being one of those all-but-unattainable spectacular masterpieces taken down from its lofty perch once in a generation or less as a special treat. Until it was revived by the Society there had been but one production—as far back as 1924—since the pre-1914 days. Now it is well on the way to taking its place with the select band of popular operas that come on regularly as a matter of course.

The Society opened its spring season at the Gaiety last night with this glorious work. In spite of the big problems of production involved (and here an enthusiastic word must be said for the expert handling by Sydney Russell of the crowd scenes) "Aida" is first and foremost a trial of strength for the singers. With Verdi's melodic line at its greatest and the wealth of vocal characterisation, it is the singing and acting quality of the principals that make or break a production.

EXTREMELY FINE

In that respect, last night's performance was extremely fine. We are all familiar with Patricia Black's presentation of the unhappy Amneris, that "magnificently alive" princess, torn by very human emotions. It is a superb dramatic study, served by a voice fully adequate in vocal power and expression. Ruth Packer, a highly esteemed artist, played the title role for the first time in Dublin. This, too, was a rendering that went deep into the character. There was beautiful phrasing always and in the touching scene with Radames in the third act the poignant nostalgia of the singing went straight to the heart. The luckless Radames was sung by Frank Sale with conscientious attention to the changing moods of martial ardour, tenderness and defiance. To the fierce Amonasro, George Hancock brought great power and vehemence. He filled the stage when he was on it and his fine resonant voice gave noble expression to the music of the part. Richard Mason's vocal equipment and acting temperament are well suited to the part of the High Priest. Since he last played it his voice seems to have gained in bass quality and his diction is better than ever before. The King of Egypt was adequately presented by Vere Laurie. Marjorie Barry sang the music of the Priestess beautifully, and T. J. Synnott's clarity brought distinction to the part of the Messenger.

The choral work was at times uneven. Comdt. J. M. Doyle, who conducted, managed his forces with a sure hand; he secured some beautiful effects in the ensemble in the second act and "atmosphere" was well maintained throughout.

LA BOHEME
ang ... CARMEN

Sat. Eve.
10 a.m.-9 p.m. 7/5

GAITY NIGHTLY, 7.30.
SAT. MAT. 2.30.

DUBLIN GRAND OPERA SOCIETY
Presents

TO-NIGHT: AIDA

Ruth Packer, Patricia Black,
Frank Sale, George Hancock,
Veré Laurie, Richard Mason.
Conductor—Comdt. J. M. DOYLE.

Tuesday **RIGOLETTO**
Wednesday **AIDA**
Thursday **CARMEN**
Friday **LA BOHEME**
Saturday Mat. ... **LA BOHEME**
Saturday Evg. **CARMEN**

Booking Daily 10 a.m. to 9 p.m.

Brilliant Opera Performance

VERDI'S "Aida" which was commissioned by the Egyptian Government and first produced in Cairo, is one of the composer's masterpieces. It was written when the composer's genius was at its height and the exotic background of the subject, which lends itself admirably to operatic treatment, has been faithfully reproduced. This opera requires not only fine vocal talent, but very good acting, producing and staging.

The performance given by the Dublin Grand Opera Society at the Gaiety Theatre last night was in most respects of a really high standard. The conductor was Comdt. J. M. Doyle; the producer, Sydney Russell. The sets, costumes and the production in general were most satisfactory. Ruth Packer was excellent as Aida and Patricia Black made a great success of the role of Amneris; she looked the part and sang and acted very well.

George Hancock (Amonasro) was another outstanding success. He showed both vocal talent and dramatic ability. The part of Radames was well sung by Frank Sale. The roles of the High Priest and the King of Egypt were adequately filled by Richard Mason and Veré Laurie.

The triumphal scene in Act 2 was excellently carried out. The chorus was well-trained; the scenic effect, brilliant; and the concerted finale and chorus finely sung.

The third Act, musically the finest in the opera, showed Ruth Packer at her best—her solo scene and her subsequent scene with George Hancock were beautifully sung and artistically acted.

Here too, the orchestra (leader Terry O'Connor) played very well. They brought out excellently the effects with which Verdi depicts night on the Nile and emphasises the emotions of the characters. But for a perfect tone balance, many more strings would be needed in the orchestra.

G. O'B.

AMNERIS
AS IN "AIDA"
MADDALENA

IN Lines, 28/550
Remodelling
mers' material

OPERA SOCIETY'S TRIUMPH IN "RIGOLETTO"

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

The second production in the Gaiety Theatre season of the Dublin Grand Opera Society was "Rigoletto," by Verdi.

Leyland White, in the title role, gave a brilliant interpretation. His clarity of diction brought every detail of the complicated plot to the large audience. His emotional singing was always painting the proper mood of satire, anger, tenderness or pleading.

Rarely has a group of operatic principals worked so well together and delivered the libretto so faithfully. As the Duke, James Johnston sang brilliantly. The well-produced voice invariably gives us clear diction, because there is no vowel distortion such as comes when there is bad placing of the voice and forcing of tone.

James Johnston's vocal control is admirable. His singing in the second scene of Act 1, his aria opening Act 2, and his introduction to the famous quartet was delightful in its beauty of tone.

Gwen Catley was the Gilda, and even if she only sang "Dearest Name," her contribution would be worth while. She sang this aria beautifully, her light bird-like quality of voice being then heard to its best advantage.

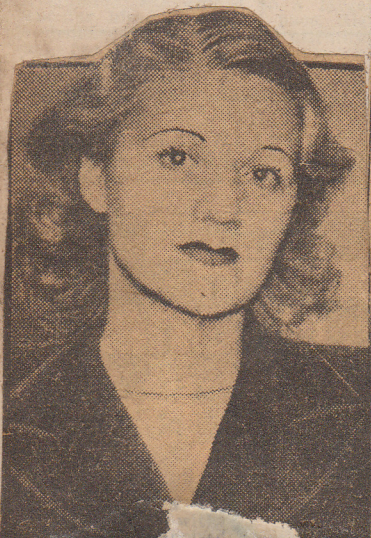
GRAND REALISM.

Owen Brannigan was splendid as "Sparafucile," his deep resonant voice, clear diction, and fine stature giving the character a grand realism.

The important small part of Maddalena was capably played by Patricia Black, her voice adding warmth to the last act quartet. Angela O'Connor made an attractive page, and displayed a personality in her few minutes of the limelight.

Marullo was played by W. O'Kelly, and there was security in parts played by T. J. Synnott and W. Nolan. Richard Mason seemed to be suffering from a cold, which affected his singing of the part of "Monterone."

The men's choruses were quite well sung, and here also the diction was good, except in their soft singing. Arthur Hammond was the conductor, and obtained good crisp playing from the orchestra. The first violins gave some very neat playing. The leader was Terry O'Connor.



Patricia Black
tratto, whos
the operas
amongst the

con-

PRODUCED BY VERE

Dublin Society's "Rigoletto"

A fine team of principals, the Dublin Grand Opera Society last night attracted a large audience at the Gaiety Theatre with a brilliant performance of Verdi's ever-popular "Rigoletto." It was not the principals only who made the performance memorable. There was excellent production, imaginative, bright, and entertaining by Vere Laurie, and also fine vocal singing, while the orchestra, conducted by Arthur Hammond, took score along at an effective pace. Dressing was full of colour, and other pleasing feature was the natural manner in which the chorus members carried themselves on the stage.

That accomplished artist, Leyland White, brought valuable experience to bear on his interpretation of the hapless jester. There was clarity of emotion in all his utterances; a pathos always achieved, in his singing, and remarkably effective stage movement throughout. The Gilda of Gwen Catley, after a somewhat shaky start, developed into a brilliant performance, especially the niceties of phrase and expression, which added much to her well-modulated vocalism. James Johnston's rendering of the Duke was a good honest interpretation, in which vocalism was superb. Owen Brannigan, another distinguished visiting artist, repeated his engaging performance as the scrupulous murderer, Sparafucile. Possessed of a voice of remarkable resonance, his singing has bell-like clarity of diction. Patricia Black's dramatic artistry was well to the fore in the part of Maddalena.

Smaller parts were very capably filled by Angela O'Connor (a Page), Richard Mason (Monterone), T. J. Sinnott (Borza), Lily Doyle (Countess), Kitty Vaughan (Giovanni), and W. O'Kelly (Murillo).

A special word of praise is due to Doreen Ryan and Collette Duffy for a rhythmically perfect Perigordino dance in Act. I.

THE SPRING SEASON

THE team of principals taking part in the Dublin Grand Opera Society's forthcoming season at the Gaiety Theatre is the most attractive that has appeared with the Society since its inception.

The Operas to be produced are:—

Carmen (Bizet) — the outstanding success of the 1946 Autumn season.

La Boheme (Puccini)
Rigoletto (Verdi)
Aida (Verdi)
Don Giovanni (Mozart)

Of the principals taking part — Gwen Catley, Ruth Packer, Patricia Black, Josephine O'Hagan, James Johnston, Frank Sale, Ivan Dixon, Vere Laurie, Leyland White, Richard Mason and Joseph Flood — require no introduction to Dublin Opera goers.

Patrons will welcome the return of Owen Brannigan (Bass) who has been singing with great success at Glyndebourne. He is one of the few English artists taking part in the international Festival at Edinburgh this year. George Hancock (Baritone), who created such a good impression last season, and who has been singing at Covent Garden, will sing Marcel (Boheme) — Escamillo (Carmen) — and Amonasro (Aida). From Covent Garden also comes Blanche Turner to sing Mimi (Boheme) and

Micaela (Carmen). A newcomer to the Society will be The Sadlers Wells tenor — Walter Midgley. He will sing Rudolph (Boheme) and Don Ottavio (Don Giovanni). Other newcomers will be John Myrridan, tenor of Carl Rosa Opera Co., and Winifred Radford of the Imperial Opera Company. Mollie Murphy (Soprano) — a former member of the Society's chorus — returns after a most successful English tour with the Imperial Opera Company.

On Tuesday, 6th May, "Gala Night" — there will be a special performance of Bizet's "Carmen," to which the President of Ireland, Mr. O'Kelly and members of the Diplomatic Corps have been invited.

The Operas will be conducted, as usual, by the Society's Musical Director, Comdt. J. M. Doyle, with Arthur Hammond as guest Conductor. The leader of the orchestra will be that distinguished Dublin musician — Miss Terry O'Connor.

The production of the Operas will be shared by Sydney Russell and Vere Laurie.

The Choreography of the season will be under the direction of Muriel Cuffe and performed by members of the Abbey School of Ballet.

JAMES
JOHNSTON
SANG THE DUKE
IN "RIGOLETTO"
ON TUE APRIL 29TH
ONLY
AND JOHN MYRRIDAN
SAT. 10.15
16
10.15
10.15

GAITY THEATRE — Nightly, 7.30. Sat. Mat., 2.30. Dublin Grand Opera Society presents: To-night: "Rigoletto." Gwen Catley, James Johnston, Patricia Black, Leyland White, Owen Brannigan, Richard Mason. Conductor: Arthur Hammond. Producer: Vere Laurie. Wednesday: "Aida." Thursday: "Carmen." Friday: "La Boheme." Sat. Mat.: "La Boheme." Sat. Evg.: "Carmen." Booking daily, 10 a.m. — 9 p.m. 7/6, 5/-, 4/-, 3/-, 2/-, 1/-.

GAITY NIGHTLY 7.30 SAT. MAT. 2.30

DUBLIN GRAND OPERA SOCIETY

TO-NIGHT— RIGOLETTO

Gwen Catley, James Johnston, Patricia Black, Leyland White, Owen Brannigan, Richard Mason.

Conductor: ARTHUR HAMMOND

Leader: TERRY O'CONNOR

Producer: VERE LAURIE

Wednesday ... AIDA
Thursday ... CARMEN
Friday ... LA BOHEME
Saturday Matinee ... LA BOHEME
Saturday Evening ... CARMEN

D S E
F

"Rigoletto" At The Gaiety

At the Gaiety Theatre last night the Dublin Grand Opera Society's season continued with what was, generally, a good presentation of Verdi's full-blooded melodrama, "Rigoletto," with Leyland White in the title role. Production was by Vere Laurie, and the orchestra was under the direction of Arthur Hammond, with Terry O'Connor as leader.

Mr. White's reading of the part of the ill-fated jester bore the stamp of authority. He did not, however, seem to be in very good voice last night, but his sincere and polished acting resulted in an altogether convincing and memorable performance.

Gwen Catley, who was in the part of Gilda, was altogether enchanting in coloratura passages. Her singing of "Caro Nome" will not easily be forgotten. Her voice, however, has not as yet got the power to allow of an all-round satisfactory rendering of this essentially dramatic role.

James Johnson's singing as the Duke was impressive, but his acting of the part of the profligate nobleman left much to be desired. "La Donna e Mobile" was beautifully rendered.

In the smaller parts of Sparafucile and his sister, Owen Brannigan and Patricia Black both gave distinguished performances.

We did not care for Richard Mason's passive portrayal of the outraged Count Monterone. It had little suggestion of the tormented avenger, though no fault could be found with Mr. Mason's singing.

We have seen better chorus work than last night's. Production—First Act especially—was not very imaginative, while the orchestra was rushed along at an unseemly pace in the Third Act. Otherwise the work of Mr. Hammond deserves nothing but praise.

GAITY Nightly 7.30
Sat. Mat. 2.30
DUBLIN GRAND OPERA SOCIETY
TO-NIGHT **CARMEN**

Patricia BLACK, James JOHNSTON,
Blanche TURNER, George HANCOCK,
Josephine O'HAGAN, Mollie MURPHY,
Vere LAURIE, Joseph FLOOD

Conductor: ARTHUR HAMMOND
Friday LA BOHEME
Sat. Mat. LA BOHEME
Sat. Eve. CARMEN
BOOKING DAILY 10 a.m. to 9 p.m.

Fine Performances In "Carmen"

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

The Dublin Grand Opera Society's production of "Carmen" (Bizet) at the Gaiety Theatre gave Patricia Black a glorious opportunity of starring in her native city.

Her portrayal of the title role was so far ahead of her early interpretations that it was hard to realise that it was the Patricia Black we knew before. A live character of a wayward woman was presented by her with an air of authority.

Changing moods, tenderness, defiance, passion, were registered in her singing and acting in so satisfying a way that this performance must be marked as the best she has ever given in any role. Her voice sounded rich and vital in tone, and her diction was unusually clear. In side play she was always splendidly in the character and assisting the dramatic situations.

Opposite her was James Johnston as Don Jose in a part that again enabled him to display his artistic vocalism. His singing of the Flower Song was beautifully proportioned and Carmen joined him in this high level of singing during the duet "Over the Hills."

IDEALLY CAST

George Hancock is ideally cast as "Escamillo." He has a grand buoyancy in his bearing and singing which enabled him to give a highly dramatic and stirring rendering of the Toreador's Song.

The Society had tried and trusty artists in the smaller parts, and the quintet in Act 2 was very well sung when Josephine O'Hagan, Molly Murphy, Joseph Flood and Richard Mason joined Carmen. Vere Laurie was satisfying as the Captain, and Alfred Mac Gabhann as Morales.

Blanche Turner made her first appearance of the season as Micaela. She infused this part with a greater strength of character than is usually accorded it by sopranos. Her singing had a fine dramatic quality and was splendidly controlled.

Special praise must go to the Society's chorus for their work in this opera. The tricky cigarette girls' choruses, the tavern choruses, and those in the smugglers' retreat, were splendidly sung, with a fine accuracy and precision. The boys in the first act scene were rather out of hand, probably due to the excitement of a first night performance.

Arthur Hammond was the con-

ductor, with Terry O'Connor as leader. This opera gives the woodwind of the orchestra the star position, and this section rose to the occasion in fine style.

Production was by Sidney Russell. The steps in the first act must be altered as they are too awkward for smooth movement of the company. "Thus I open closed doors" and the direction of the shot fired in Act 3 are spots that need attention.

GAITY Nightly 7.30
Sat. Mat. 2.30
Dublin Grand Opera Society

presents

TO-NIGHT **CARMEN**

Patricia Black, Ivan Dixon,
Blanche Turner, George Hancock,
Josephine O'Hagan, Mollie Murphy,
Vere Laurie, Joseph Flood

Conductor—Arthur Hammond

Leader—Terry O'Connor

Producer—Sydney Russell

Monday DON GIOVANNI

Tuesday CARMEN

Wednesday ... DON GIOVANNI

Thursday LA BOHEME

Friday AIDA

Sat. Matinee DON GIOVANNI

Sat. Evening ... RIGOLETTO

Booking Daily, 10 a.m. to 9 p.m.

NOTE

IVAN DIXON

SANG DON JOSE

IN "CARMEN"

ON 4 SAY MAY 3RD

AT 7.30 ONLY

DON JOSE

5 MAY 6TH

Grand Opera Society's Production of 'Carmen'

Georges Bizet's "Carmen" is to-day one of the most famous of French operas; appreciated alike by the musician, who realises the skill with which Bizet has treated the subject and by the amateur, who is carried away by the colour and verve of the opera.

Yet, when "Carmen" was produced in Paris seventy years ago it was such a failure that the composer's death a couple of months later was attributed to his bitter disappointment.

This work, which now figures on all opera repertoires, was very well produced at the Gaiety Theatre last night by the Dublin Grand Opera Society.

Arthur Hammond conducted, and from the opening overture the orchestra (leader Terry O'Connor) played well throughout. In her interpretation of Carmen, Patricia Black has made big strides since last year. A greater restraint in her style of acting has given more truth and intensity to her characterisation of the role. Both vocally and dramatically she reached a high level.

Blanche Turner was a charming Micaëla. She has a good voice and the right simplicity and sincerity of manner. As Don José, James Johnston sang very well, but his acting was less satisfactory. Vere Laurie made an impressive Captain, but his voice was scarcely adequate. The choruses, particularly the women's, were good.

The varied musical and dramatic incidents in Act II were finely carried out. There was great animation and movement. The set, the colours, the grouping of the crowd, the dancing, were all good. The producer was Sydney Russell. The ballet was arranged by Muriel Cuffe.

Noteworthy musical items were: Patricia Black's fine singing; the charming quartet between Frasquita (Josephine O'Hagan), Mercedes (Molly Murphy), and the two smugglers (Richard Mason and Joseph Flood) who all four filled their roles extremely well; James Johnston's excellent rendering of his solo at the end of the Act, and the Toreador Song sung by George Hancock who had the right presence and style, but was unfortunately rather out of tune; the fortune-telling scene in Act III, in which a very good atmosphere was achieved.

G. O'B.

GAIETY

Nightly 7.30.
Sat. Mat. 2.30

Dublin Grand Opera Society

presents

TO-
NIGHT

CARMEN

Patricia Black, James Johnston,
Blanche Turner, George Hancock,
Josephine O'Hagan, Mollie Murphy,
Joseph Flood

Conductor: Arthur Hammond

Friday LA BOHÈME

Saturday Mat. ... LA BOHÈME

Saturday Evg. CARMEN

"RIGOLETTO" AT THE GAIETY

The Dublin Grand Opera Society gave Verdi's "Rigoletto" at the Gaiety Theatre last night under the conductorship of Arthur Hammond. The producer was Vere Laurie.

Though "Rigoletto" has many of the characteristics of the conventional opera, it has a genuine dramatic significance, which was well expressed by the principal singers.

The opening scene was a little halting and the orchestra at times over loud, perhaps with the intention of livening things up. During the rest of the evening they kept a good balance. From the beginning of Scene 2, the opera went very well. Leyland White as Rigoletto showed a real feeling for the tragic element in the character. His solo in this scene was excellently sung.

Gwen Catley, a charming Gilda, sang beautifully in the duet with the Duke (James Johnston, a fine tenor, who uses his voice skilfully). In "Dearest Name" Gwen Catley's coloratura was delightfully done, her notes were remarkably clear and pure.

In Act 2, James Johnston gave a fine rendering of the Duke's solo. And in the subsequent scene between Rigoletto and Gilda, both Leyland White and Gwen Catley sang with natural, yet deep, emotion. It was a fine performance.

The choruses, which so heighten the tenseness of the drama, were well sung by the "Courtiers" but their grouping and movements were not natural.

The smaller roles were well-filled by Owen Brannigan (Sparafucile), Patricia Black (Maddalena), Richard Mason (Monterone).

G. O'B.

NOTE

"RIGOLETTO"

WAS PRODUCED

ON TUE APRIL 29TH

AND NOT ON

THURSDAY MAY 1ST

AS IN ORIGINAL

PROGRAMME

AND

"CARMEN"

WAS PRODUCED

ON THURSDAY

MAY 1ST AND

NOT ON TUE-

SDAY APRIL 29TH

AS IN ORIGINAL

PROGRAMME

:= ABOVE REFERS

TO FIRST WEEK OF

D.G.O.S. SEASON

OF THE

OF THE

GAITY Nightly 7.30.
Sat. Mat. 2.30.

DUBLIN GRAND OPERA SOCIETY

Presents

TO-NIGHT **LA BOHEME**

Blanche Turner, Josephine O'Hagan, Walter Midgley, Leyland White,

Owen Brannigan, Vere Laurie.
Conductor, Comdt. J. M. Doyle

FRIDAY **AIDA**

SAT. MAT. ... **DON GIOVANNI**

SAT. EVENING ... **RIGOLETTO**

OPERA SOCIETY

EXCELS IN

"LA BOHEME"

BY JOSEPH O'NEILL,

"Irish Independent" Music Critic.

The fourth opera to be produced this week by the Dublin Grand Opera Society was Puccini's "La Boheme." All the company shared in the success of the performance. The chorus mastered the intricate Act 2, and the act went extremely well, and was obviously carefully prepared and rehearsed.

Blanche Turner was the "Mimi," and gave a fine interpretation of the part. Her voice is rich in quality and well controlled.

Walter Midgley made his first appearance of the week, in the role of "Rudolph." He has a tenor voice of clear quality and high range. It is most effective in parlante passages, and is certain to appeal to Dublin audiences. Personally, I prefer a voice of warmer tone. The aria "Your tiny hand" was rather drawn out, and while a top C is always exciting when successfully sung, he rather made too much of a good thing by its prolongation. I did enjoy his singing in the third act and his splendid diction throughout the opera.

FINE PERFORMANCE

George Hancock again gave an accomplished performance. He is a passionate actor, but always in control, vocally and artistically. A notable figure in the Bohemian quartet was Owen Brannigan as "Colline." A grand sense of comedy brought many enjoyable asides to the garret scenes.

Vere Laurie was the "Schaunard." Though he lacked the clarity of diction of his companions, he was well in the spirit of the part. "Musetta" was played by Josephine O'Hagan in good style. She shared with Mimi, Rudolph and Marcel the third act honours. Joseph Flood was in two parts, Benoit and Alcindora, each equally successful.

Comdt. J. M. Doyle conducted, and obtained a fine cohesion between stage and orchestra.

Sydney Russell was responsible for the very good production. I am sure it was not his fault that there was an unusual snowfall at the opening of Act III, which was good humouredly accepted by the overflow audience.

GAITY Nightly 7.30.
Sat. Mat. 2.30.

Dublin Grand Opera Society

Presents

TO-NIGHT **LA BOHEME**

Blanche Turner, Walter Midgley, Josephine O'Hagan, George Hancock, Owen Brannigan, Vere Laurie.

Conductor: Comdt. J. M. Doyle

Leader: Terry O'Connor

Producer: Sydney Russell

Sat. Matinee **LA BOHEME**

Sat. Evening **CARMEN**

NEXT WEEK

MONDAY **DON GIOVANNI**

TUESDAY **CARMEN**

WEDNESDAY **DON GIOVANNI**

THURSDAY **LA BOHEME**

FRIDAY **AIDA**

SATURDAY MAT. **DON GIOVANNI**

SATURDAY EVG. **RIGOLETTO**

Booking Daily 10 a.m. to 9 p.m.

"LA BOHEME" AT

THE GAITY

In their performance of Puccini's "La Bohème" last night, the Dublin Grand Opera Society maintained the good standard they achieved in the other operas they produced during the week. The conductor was Comdt. J. M. Doyle.

The caste was a good one, the chorus and the orchestra (leader, Terry O'Connor) very satisfactory, and from the opening scene in the garret, the dramatic interest was well sustained throughout.

Walter Midgley (Rudolph) is a fine singer and he acted convincingly. George Hancock was an excellent Marcel. The role of Mimi was very well filled by Blanche Turner, a good singer and actress. It was a pity that she sometimes spoilt her tone by forcing her voice in forte passages.

Josephine O'Hagan was a very performance added to the animation of the finely staged second Act (Sydney Russell was responsible for the production).

The emotional atmosphere of the Third Act was both natural and convincing, thanks to the artistic performance of Mimi (Blanche Turner), Rudolph (Walter Midgley) and Marcel (George Hancock). The smaller roles were successfully interpreted by Joseph Flood (Alcindora), Owen Brannigan (Colline) and Vere Laurie (Schaunard).

GAITY THEATRE Nightly 7.30. Sat. Mat. 2.30. Dublin Grand Opera Society.

To-night: "LA BOHEME" Blanche Turner, Walter Midgley, Josephine O'Hagan, George Hancock, Owen Brannigan, Vere Laurie, Joseph Flood.

Conductor: Comdt. J. M. Doyle. Sat. Mat. "La Boheme." Sat. Evg. "Carmen."

Next Week—Mon., Wed. and Tues. "Don Giovanni." Thurs. "La Boheme."

Fri. "Aida." Sat. Evg. "Rigoletto."

GAITY Nightly 7.30
Sat. Mat. 2.30

Dublin Grand Opera Society

presents

TO-NIGHT **DON GIOVANNI**

Leyland White, Walter Midgley, George Hancock, Owen Brannigan,

Ruth Packer, Mary Cherry, Winifred Radford.

Conductor: Arthur Hammond.

Leader: Terry O'Connor.

Producer: Vere Laurie.

TUESDAY **CARMEN**

WEDNESDAY **DON GIOVANNI**

THURSDAY **LA BOHEME**

FRIDAY **AIDA**

SAT. MATINEE **DON GIOVANNI**

SAT. EVENING ... **RIGOLETTO**



GAITY Nightly 7.30
Sat. Mat. 2.30
DUBLIN GRAND OPERA SOCIETY
TODAY LA BOHEME
The TURNER, Walter MIDGLEY,
Phine O'HAGAN, Leyland WHITE
Owen BRANNIGAN, Vere LAURIE
Conductor: COMDT. J. M. DOYLE
CARMEN
THT
Tia. BLACK, Ivan DIXON,
The TURNER, George HANCOCK
day DON GIOVANNI
day CARMEN
uesday DON GIOVANNI
rsday LA BOHEME
ay AIDA
urday Matinee ... DON GIOVANNI
urday Evening RIGOLETTO
OKING DAILY 10 a.m. to 9 p.m.

Gaiety-The Dublin Grand Opera Society opened its second week with an interesting performance of Mozart's great work, "Don Giovanni." This piece, with its many changes of scene and its antiquated stage technique, presents knotty production problems. Judicious use of curtains, lighting and backcloths enabled Vere Laurie to get through the night with little delay—so little that there was time at the end for the morallizing epilogue which enabled the audience to go home convinced that it would be just as well in the long run not to attempt to imitate Don Giovanni's "infidelity" which the distressed ladies so stupidly mistook for "infidelity." Leyland White was the Don Giovanni. His conception of the part is well known in Dublin; he has played it here several times in recent years. This is a sprightly and elegant Don, always the gentleman he is supposed to be. Vocally Mr. White was not always at his best. The serenade was taken too deliberately and too slowly and the Don went a little off key, with the result that the song fell flat. It was a disappointment after the smoothness and grace of "La ci darem," in which the Zerlina (Winifred Radford) gave her best singing of the night. The bantering passages between the Don and Leporello were extremely well done. Owen Brannigan's Leporello was a delicious creature, blessed with splendid diction that served him well throughout. It was a great pleasure to find the Mozartian recitative restored. Its superiority to the spoken dialogue of earlier productions by the Society is obvious and it is easier for the performers.

The wooden tenor part and the matchless tenor music were rendered superbly by Walter Midgley, the statue music was sung with the essential weight of tone by George Hancock, and the comic peasant, Masetto, was quite safe in the hands of Richard Mason. Ruth Packer (Donna Anna) and Mary Cherry (Donna Elvira) did not find their music lying too easily on their voices, but both are ungrateful parts. Arthur Hammond conducted, and Terry O'Connor led the orchestra.

GEORGE HANCOCK SANG MARCEL
IN "LA BOHEME" ON FRI MAY 2ND
ONLY — — — — —
AND LEYLAND WHITE SANG MARCEL IN
"LA BOHEME" ON SAT MAT MAY 3RD AND
THURSDAY MAY 8TH.

"DON GIOVANNI" AT THE GAITY

Few of Mozart's works give a more complete idea of his genius than his "Don Giovanni" with which the Dublin Grand Opera Society opened their second week at the Gaiety Theatre last night. For here we have not only beautiful orchestral music and melodious arias full of deep emotion, but eight utterly different characters whose individuality is sketched in music by a master-hand.

Some of these life-like characters were very well interpreted last night in the successfully-staged performance which was conducted by Arthur Hammond and produced by Vere Laurie.

The title role was taken by Leyland White, who sang very well and acted well in some scenes. But his manner lacked something of the dignity which, amid all his villainy, the real Don Giovanni never loses. Owen Brannigan was a life-like Leporello. He sang the part well, but was inclined to exaggerate the farcical element. For throughout this wonderful opera, tragedy underlies the comedy.

The haughty, imperious Donna Anna was excellently interpreted by Ruth Packer, who acted most realistically. And the part of her betrothed, Don Ottavio, was very well done by Walter Midgley. He has a fine voice, and he brought out all the tender feeling of the part. Winifred Radford was very successful as Zerlina. The part suited her voice and her acting was natural. In "La ci darem la mano," Leyland White and she were excellent. Mary Cherry sang some of Donna Elvira's difficult arias well; but she had not the classical style this music demands. George Hancock was very good as the Commendatore and the part of Masetto was adequately done by Richard Mason. G. O'B.

Second Week of Opera

THE Dublin Grand Opera Society opened the second week of their season at the Gaiety Theatre with a very good presentation of "Don Giovanni," with Leyland White in the title role. His singing was at all times enjoyable, and, while he may not be altogether suitable for this part from the acting point of view, he gave, nevertheless, a very creditable performance, extracting quite a lot of fun from his amusing lines. The part of his servant was taken by Owen Brannigan, who, like Mr. White, put in some very amusing acting. As Masetto, the awkward peasant, Richard Mason did very well indeed; while the singing of Walter Midgley in the part of Don Octavio, was one of the best things in the whole production. He has a most impressive tenor voice, beautifully clear.

Among the women Ruth Packer (Donna Anna) was by far the most impressive. Mary Cherry, however, did nicely as Donna Elvira, even though her voice did sound somewhat thin. Winifred Radford was, we consider, more satisfactory as the peasant girl, Zerlina.

Production was by Vere Laurie, and the conductor was Arthur Hammond.

GAITY THE
Sat. Mat., 2.30
Society prese
GIOVANNI
Midgley, Owe
Hagan, Ruth
Winifred Radfo
Hammond, Tu
nesday, "Don
"La Boheme"
Matinee, "Dol
Evening, "Rig

WE are grateful to the
Dublin Grand Opera
Society for giving us the,
to us, unfamiliar opera,
"Othello," and we hope
that next season they will

be encouraged to give us Verdi's "Macbeth." We ourselves are no musical critic. We simply listen with our ears, and the higher listeners, these days, listen with their brains. Our only qualification to talk about opera is that we have been listening to it, man and boy, for the past forty years, and that, if the scores of any of the more popular operas were ever lost, we could play the top line of most of the music with one finger on the piano, or, alternatively, hum it in a deplorable light baritone, more light than baritone. With our qualifications on the table, we shall now calmly proceed to criticise what many hold to be Verdi's masterpiece, and also the performance of the opera by the Dublin Grand Opera Society. We shall probably do no very great good and no very great harm. You'll see immediately what kind of a musical critic we are when we tell you that, in our opinion, *La Traviata* would beat the black off the Moor if he had any on, which he hadn't in this production. Perry Jones played him as a white man to which we don't object because Moors aren't black anyway. "Othello" is dry Verdi, and we prefer the sweetened. Frankly, we don't know whether it was done well or ill because we have no standard of comparison. We imagine it was done reasonably well, for although we didn't like the opera three hours passed very quickly. As it has been handled, *Othello* doesn't make a very good libretto. The jealousy motif seemed to us just stretched out and stretched out. The elastic took a long time to snap and we imagine *Macbeth* would make the better book.

Straightaway, we didn't like the moving cloud panorama which ran round and round upon itself to make the background for the opening scene. The revolving clouds took your eyes off the stage and you, or rather we, got to trying to find the sequence in which the cloud shapes would reappear. Very distracting. And one quite picturesque grouping of girls was half spoiled for us by these Flying Dutchmen. The best of it was the last Act. The "Willow Song" seemed to us a rather heavily portentous and long-drawn-out musical setting for the curious little Shakespearean trifle which follows: "My mother had a maid called Barbara," but the well-known "Ave Maria" was very effective and very well sung by Ruth Packer. It was a little ridiculous, and somewhat in the worst traditions of

opera, that the composer and librettist should have allowed the smothered Desdemona to recover her breath control and sing a few last words.

Not so good! Physically, Perry Jones was not the Othello of our dreams but you could hear every word he sang, and that, we regret to say, is more than we can say about Ruth Packer. Ever so many people became strong Ruth Packer fans during the season. Personally we thought her just good. Patricia Black had almost nothing to use her fine voice on but she did Desdemona's hair very well, and, since operatic maids have got to be played by someone why not by a good singer? Edmond Dunleavy has a pleasant voice, but, in movement and gesture, he seemed to us to play *Iago* too lightly, a little like the way Douglas Fairbanks junior might have played him.

We did not ourselves see "The Flying Dutchman," but one of our colleagues tells us that it was great to see and hear that great old singer, Robert Parker, recalling his former triumphs, and, incidentally, that Dermot Browner gave a remarkably good performance and was in particularly good voice.



Ideas on Opera

Sir—I expect the Dublin Grand Opera Co. will soon resume its activities, and a word of friendly advice from one of the opera and music-loving public of Dublin will not be unacceptable, I hope. First, I would say, let us have no more of the operas of Mozart. These operas are regarded in Dublin (and rightly so, I would say) as down-right silly, effeminate, and childish to the last degree. This is not to belittle the genius of Mozart. But to sit out more than one act of the "Magic Flute" or "Figaro" (to say nothing of that absurd hotch-potch of melodrama, "Don Giovanni") is too much for the acute critics of hard-headed Dublin, always so keen to seize on the absurd side of art. We could do with "Otello" again, and why not "Falstaff," too, an opera of real humour and grace, beautiful melody and splendid concerted numbers? The chorus of the opera company is too small and untrained for an attempt like the "Flying Dutchman," which needs two choruses. It must be stressed, too, that we need a larger orchestra (for works like "Otello" in particular). Less money on scenery and dresses, and more spent on the actual artistic, musical side of the opera, is what is needed most.—"Music Drama."

DUBLINGRAND OPERA SOCIETY
PRESENTS TWO SEASONS
EVERY YEAR SPRING AND AUTUMN
IN THE GAIETY THEATRE
TWO WEEKS EACH SEASON

The PRESIDENT and Mrs. O'Kelly
attended performances =

TUESDAY 4TH DECEMBER 1945

"RIGOLETT" OWEN JAMES RODERICK
CATLEY JOHNSTON JONES
PATRICIA OWEN RICHARD CONDUCTOR
BLACK BRANNIGAN MASON CONDUCTOR

MONDAY 20TH MAY 1946

"OTHELLO" CONDUCTOR: = COMD J.M. DOYLE
RUTH PARRY PATRICIA EDMOND DERMOT
PACKER JONES BLACK DONLEVY BROWNER

The PRESIDENT of IRELAND & Mrs. O'Kelly
attended performance on MONDAY 14TH 1946
"MADAME" MAY DEVITT PATRICIA BLACK
BUTTERFLY FRANK SALE JOHN LYNCKEY
JOSEPH FLOOD DERMOT BROWNER
CONDUCTOR: = COMD. J.M. DOYLE



The scene in La Scala just before the curtain rises.

COVENT GARDEN

Covent Garden reopened its doors to opera on Thursday evening with a performance of "La Traviata" by the Naples San Carlo Company under Franco Capuana, who drew a good deal of sensitive playing from the orchestra. Nobody expected that the stage part of the performance would rise to the heights of Covent Garden in its best days. But it was reasonably good in most respects, though the ballet provided by Flora for the delectation of her guests in the third act suggested that the Parisian demi-monde of that period had a more expert eye for lovers than for choreography. We had a competent if rather stolid Papa Germont in Carlo Tagliabue, whose make-up, recalling to English eyes, as it did, memories now of the late John Bright, now of the Mr. Pecksniff of the old illustrations to Dickens, had an appropriately Victorian look. Margherita Carosio, the Violetta, made skilled technical use of a voice that tends to be a trifle hard in timbre. Her acting erred only on the side of over-conscientiousness. The necessary points were all there, but they were inclined to force themselves too much on our attention; I, at any rate, often felt that the purely clinical symptoms of Violetta's malady were being demonstrated to excess. The Germont, Gustavo Gall, was by no means always out of tune.

E. N.

"AIDA" VERDI

"RIGOLETTO" VERDI

"CARMEN" BIZET

"LA BOHEME" PUCINI

"DON GIOVANNI" Mozart

GWEN CATLEY SOPRANO AS GILDA

RUTH PACKER SOPRANO AS AIDA & DONNA ANNA

BLANCHE TURNER AS MIMI & MICHAELA

PATRICIA BLACK AS CARMEN AMNERIS MADDALENA

WINIFRED RADFORD AS ZERLINA

MARY CHERRY AS DONNA ELVIRA

JOSEPHINE O'HAGAN AS FRASQUITA & MULLETTO

MOLLY MURPHY AS MERCEDES

JAMES JOHNSTON AS THE DUKE & DON JOSE

WALTER MIDGLEY AS RUDOLPH & DON OCTAVIO

FRANK SALE AS RADAMES

IVAN DIXON AS DON JOSE

JOHN MYRRIDAN AS THE DUKE

LEYLAND WHITE AS RIGOLETTO DON GIOVANNI MARCEL

GEORGE HANCOCK AS AMORASRO ESCAHIO MARCEL
DON PEDRO

OWEN BRANNIGAN AS SPARAFUCILLE & MIMIC
VERE LAURIE AS TUMIGAZ & SCHAUNARE

RICHARD MASON AS HIGH PRIEST MONTERONE

JOSEPH FLOOD AS DON CARLO MASSETTO

JOSE REHENADO & BENOITE ALONSO